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VOCAL SCORE THE GONDOLIERS;

OR,

THE KING OF BARATARIA.

BY

W. S. GILBERT

AND

ARTHUR SULLIVAN,

*Joins Authors of "Thespis; or, The Gods Grown Old": "Trial by Jury": "The Sorcerer".
"M.S. Pinafore; or, The Lass that Loved a Sailor": "The Pirates of Penzance; or, The Slave of Duty"
"Patience; or, Bunthorne's Bride": "Iolanthe; or the Peer and the Peri": "Princess Ida; or, Castle
Adamant": "The Mikado; or, The Town of Titipu": "Ruddigore; or, The Witch's Curse":
and "The Yeomen of the Guard; or, The Merryman and his Maid."*

ARRANGEMENT FOR PIANOFORTE BY

J. H. WADSWORTH

(OF BOSTON, U.S.A.).

Made in the U. S. A.

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CAUTION.—I have permitted Mr. J. H. Wadsworth to incorporate in this work the vocal parts of "The Gondoliers; or, The King of Barataria," for the sole purpose of their being sung in private. Single detached numbers may be sung at Concerts, not more than two numbers in all from the various Operas by Mr. Gilbert and myself at any one Concert, and they must be given without Stage Costume or Action. Applications for the right of performing any more than the above, or the complete Opera, must be made to "R. D'OYLY CARTE, Savoy Theatre, London." Every copy of this book is offered for sale strictly upon the condition that it shall be used only as above. —ARTHUR SULLIVAN.

THE GONDOLIERS;

OR,

THE KING OF BARATARIA.

Dramatis Personæ.

THE DUKE OF PLARA-TORO (<i>a Grandee of Spain</i>)	...	...	...	...	...	MR. FRANK WYATT.
LUIZ (<i>his Attendant</i>)	...	...	...	...	...	MR. BROWNELOW.
DON ALHAMBRA DEL BOLERO (<i>the Grand Inquisitor</i>)	...	...	...	...	...	MR. DUFFY.
MARCO PALMIERI	}	(Venetian Gondoliers)	}			MR. COURTICE POUTER.
GIUSEPPE PALMIERI						MR. RUTLAND BARRINGTON.
ANTONIO						MR. METCALF.
FRANCESCO						MR. ROSE.
GIORGIO						MR. DE PINDER.
AMIRALDE						MR. WILBRAHAM.
OTTAVIDO						MR. C. GILBERT.
THE DUCHESS OF PLARA-TORO	...	...	...	...	...	MISS ROSINA BRANDRAM.
CASILDA (<i>her Daughter</i>)	...	...	...	...	...	MISS DECIMA MOORE.
GIANNETTA	}	(Contadine)	}			MISS GERALDINE ULMAR.
TIERA						MISS JESSIE BOND.
FIAMMETTA						MISS LAWRENCE.
VITTORIA						MISS COLE.
GIULIA						MISS PHYLIS.
INEZ (<i>the King's Foster-mother</i>)	...	...	...	...	...	MISS BERNARD.

Chorus of Gondoliers and Contadine, Men-at-Arms, Herald, and Pages

ACT I.—THE PIAZZETTA, VENICE.

ACT II.—PAVILION IN THE PALACE OF BARATARIA.

(An interval of three months is supposed to elapse between Acts I. and II.)

DATE 1760.

The Scenery painted by Mr. HAWES CRAVEN (by permission of Mr. HENRY IRVING). The Dresses designed by Mr. PERCY ANDERSON and executed by Miss FISHER, Madame LEON, and Mr. BARTON.

CONTENTS.

	PAGE
OVERTURE	v

Act I.

No.		
1.	CHORUS OF CONTADINE (with Solos)	1
2.	ENTRANCE OF <i>Casilda, Duchess, Luis, and Duke</i>	43
3.	SONG (<i>Duke of Plaza-Toro</i>)	48
4.	RECIT. (<i>Casilda and Luis</i>)	51
5.	DUET (<i>Casilda and Luis</i>)	55
6.	SONG (<i>Don Alhambra, with Casilda, Luiz, Duke, and Duchess</i>)	58
7.	RECIT. (<i>Casilda and Don Alhambra</i>)	61
8.	QUINTET (<i>Casilda, Duchess, Luis, Duke, and Grand Inquisitor</i>)	62
9.	CHORUS (with Solo) (<i>Tessa</i>)	69
10.	FINALE	77

Act II.

1.	CHORUS OF MEN (<i>with Marco and Giuseppe</i>)	109
2.	SONG (<i>Giuseppe</i>) (with Chorus)	115
3.	SONG (<i>Marco</i>)	119
4.	SCENA (Chorus of Girls, Quartet, Duet, and Chorus)	122
5.	CHORUS AND DANCE	131
6.	SONG (<i>Don Alhambra, with Marco and Giuseppe</i>)	136
7.	QUARTET (<i>Gianetta, Tessa, Marco, and Giuseppe</i>)	141
8.	CHORUS OF MEN (<i>with Duke and Duchess</i>)	148
9.	SONG (<i>Duchess</i>)	152
10.	RECIT. AND DUET (<i>Duke and Duchess</i>)	155
11.	GAVOTTE (<i>Casilda, Duchess, Marco, Giuseppe, and Duke</i>)	160
12.	QUINTET AND FINALE (<i>Casilda, Gianetta, Tessa, Marco, Giuseppe, and Chorus</i>)	164

THE GONDOLIERS; OR THE KING OF BARATARIA.

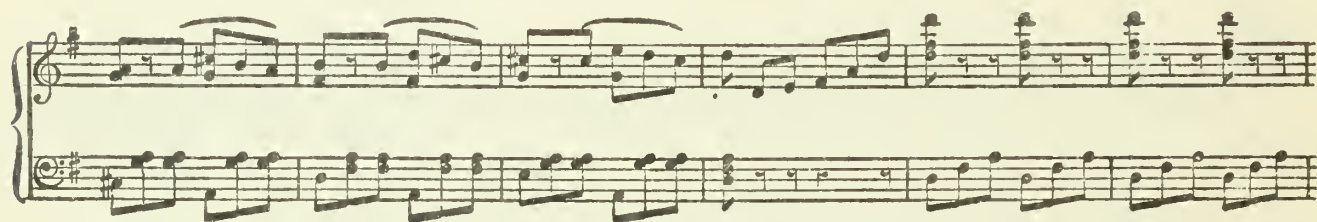
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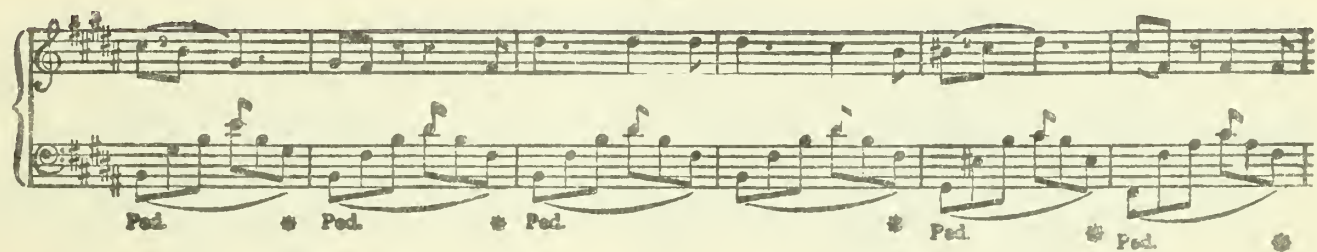
Allegro vivace

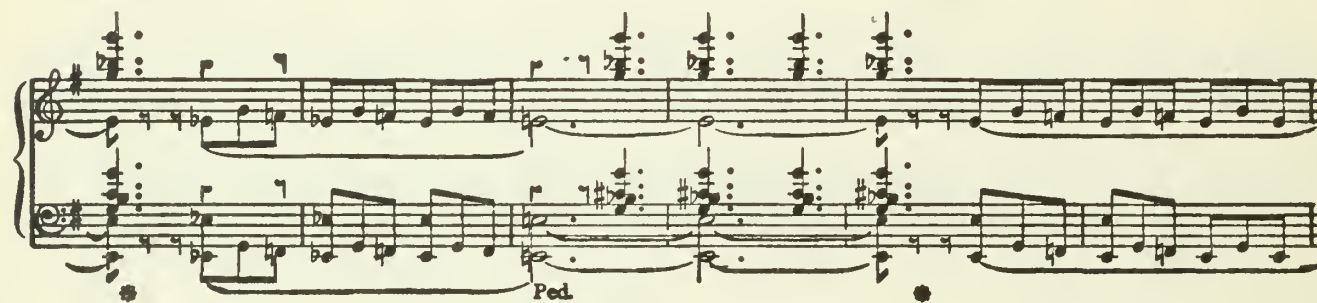
PIANO.

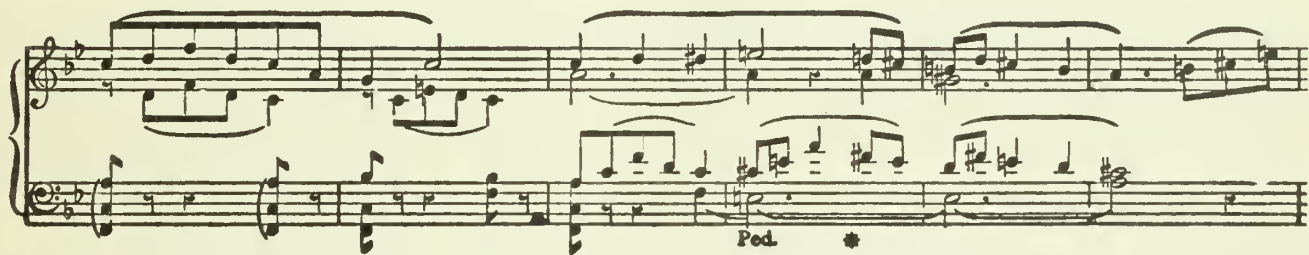
Ped. *

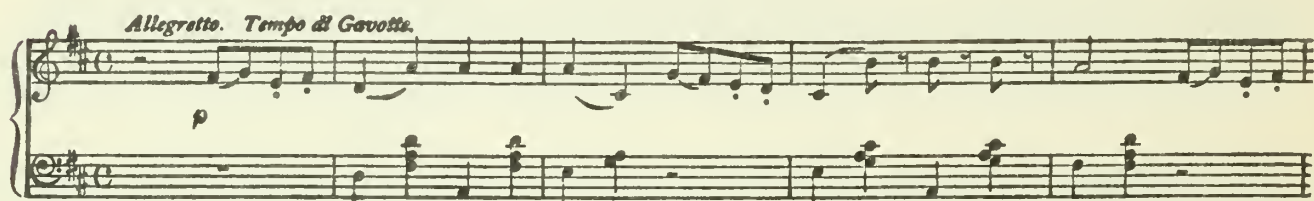
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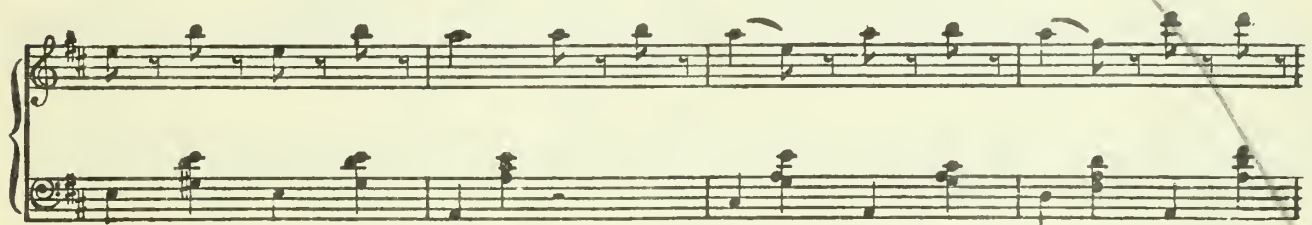














The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a series of eighth notes, mostly beamed in pairs, with some slurs. The bass staff contains a series of chords, mostly triads and dyads, with some slurs. A dynamic marking *cres.* is present above the bass staff. A diagonal line is drawn across the first system.



The second system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a series of eighth notes, mostly beamed in pairs, with some slurs. The bass staff contains a series of chords, mostly triads and dyads, with some slurs. A dynamic marking *p* is present above the bass staff. A circle with a diagonal line through it is drawn over the middle of the system.



The third system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a series of eighth notes, mostly beamed in pairs, with some slurs. The bass staff contains a series of chords, mostly triads and dyads, with some slurs.



The fourth system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a series of eighth notes, mostly beamed in pairs, with some slurs. The bass staff contains a series of chords, mostly triads and dyads, with some slurs. A dynamic marking *f* is present above the bass staff.



The fifth system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a series of eighth notes, mostly beamed in pairs, with some slurs. The bass staff contains a series of chords, mostly triads and dyads, with some slurs. A dynamic marking *rit.* is present above the bass staff. A double bar line is at the end of the system.

ACT I.

No. 1. CHORUS OF CONTADINE—(Sops. 1 & 2) WITH SOLOS.

Allegretto moderato.

PIANO. *f*

1st SOPRANOS.

List and learn,
2nd SOPRANOS.

List and learn,

List and learn,

List and learn. ye dain - ty ro - ses, Ro ses

List and learn,

List and learn, ye dain - ty ro - ses, Ro - ses

white and ro - ses red, Why we bind you in - to po - sies Ere your morn - ing bloom has

white and ro - ses red, Why we bind you in - to po - sies Ere your morn - ing bloom has

B

fied. By a law of mai - den's mak - ing, Ac - cents of a heart that's ach - ing, E - ven

fied. By a law of mai - den's mak - ing, Ac - cents of a heart that's ach - ing, E - ven

though that heart be break - ing, Should by mai - den be un - said:

though that heart be break - ing, Should by mai - den be un - said:

Though they love with love ex - cee - ding, They must seem to be un - heed-ing— Go ye

Though they love with love ex - cee - ding, They must seem to be un - heed-ing— Go ye

Ped. #

then and do their pleading, Ro - ses white and ro - ses red!

then and do their pleading, Ro - ses white and ro - ses red!

Ped. #

List and learn, list and learn, ye dain - ty so - ses, Ro - ses

List and learn, list and learn, ye dain - ty so - ses, Ro - ses

dim. *mp*

Ped. #

white and ro - ses red, Why we bind you in - to po - sies Ere your morn - ing bloom has

white and ro - ses red, Why we bind you in - to po - sies Ere your morn - ing bloom has

fed. List and learn, list and learn, Ro - ses white and ro - ses red, Learn, . .

fed. List and learn, list and learn, Ro - ses white and ro - ses red, Learn, . .

cres.

Oh list and . . . learn, List and learn, . . .

Oh list and . . . learn, List and learn, . . .

Ped. * Ped. * Ped. * Ped. *

Oh, ro - ses white . . . and red ! . . .

Oh, ro - ses white . . . and red ! . . .

Ped. * Ped. *

SOLO. FIAMETTA. **D**

Two there are for whom, in du - ty, Ev - 'ry

p

Ped. * Ped. *

maid in Ven - ice sighs Two so peer - less in their beau - ty That they

shame the sum - mer skies. We have hearts for them in plen - ty, They have

hearts, but all too few! We, a - las, are four - and - twen - ty! They, a - las, are on - ly

Sva.

E **CHORUS.** **1st GIRL.**
two! We, a - las, a - las! are four - and - twen - ty! They, a -

Sva.

CHORUS. **1st GIRL.** **CHORUS. 1st & 2nd SOPRANOS unison.**
- las! A - las! are on - ly two! They, a - las, are on - ly two! A - las! . . .

. . . Now ye know, ye dain - ty ro - ses, Ro - ses white and ro - ses red, Why we

. . . Now ye know, ye dain - ty ro - ses, Ro - ses white and so - ses red, Why we

f *Ped.* *mp*

bind you in - to po - sies Ere your morn - ing bloom has fled. Now ye know, now ye

bind you in - to po - sies Ere your morn - ing bloom has fled. Now ye know, now ye

crs.

know, Ro - ses white and ro - ses red, Ro ses O

know, Ro - ses white and ro - ses red, Ro ses O

now ye . . know, now ye know, Oh ro - ses

now ye . . know, now ye know, Oh ro - ses

f

Ped. * Ped. * Ped. * Ped. *

white . . and red !

white . . and red !

Ped. * Ped. * Ped. *

Allegretto moderato.

p pp

SOLO. FRANCESCO.

Good mor-row, pret-ty maids; for whom pre-pare ye These

SOLO. FIA.

So . . mal tri-butes ex-tra . . or . . di-na-ry? For Mar-cel and Glia .

F pp

SOLO.
GIULIA

sep - pe Pal - mi - e - ri, The pink and flower . . . of all the Gon - do - lier . . . They're

com - ing here, as we have heard but late - ly, To choose two brides from us who sit as -

SOLO. ANTONIO. (BARITONE.)

CHORUS.

ANT.

- date . . ly. Do all you mai - dens love them? Pas - - sion - ate - ly! These

sempre pp *f* *pp*

Ped.

SOLO. GIORGIO. (BASS.)

gon - do - liers are to be en - vied great - ly! But what of us, who one and all a . .

dore you? Have pi-ty on our pas-sion, I im - plore you!

SOLO. FIA. These gen-tle-men must make their choice le-fore you; **SOLO. VITT.** In the mean-time we

SOLO. GIULIA. ta - cit - ly ig-nore you. When they have cho-sen two that leaves you plen-ty --

FIA. & VITT. SOLO. Two do-zen we, and ye are four and twen-ty. Till then, en-joy your

SOLO. ANTONIO.

dol-ce far-mi-en-te. With pleasure, no-bo-dy con-tra-dic-tor-y!

Allegro con brio.

ANTONIO. (BARITONE.)

1. For the mer : : : : ri-est fel-lows are we, } Tra
 2. With sor : : : : row we've no-thing to do, }

CHORUS. 1st & 2nd SOPRANOS.

TENORS & BASSES.

Tra la, tra la, tra la, Tra

Tra la, Tra la, tra la, Tra

la la la la, . . . Tra la la la, That ply : : :
 And are : : :
 la la la la, . . . Tra la la la,
 la la la la, . . . Tra la la la,

on the e - mer - ald sea, {
is a thing to pooh-pooh, }

Tra la la la la, . . . Tra la la

Tra la, tra la, tra la, Tra la la la la, . . . Tra la la

Tra la, tra la, tra la, Tra la la la la, . . . Tra la la

la,
la!
la!

{ With lov - ing and laugh - ing, And quip - ping and quaf - fing, We're hap - py as hap - py can
And Jea - lous - y yel - low, Un - for - tu - nate fel - low, We drown in the shim - mer - ing

p

be,
blue,

With lov - ing and laugh - ing, And quip - ping and quaf - fing, We're hap - py as hap - py can be!
And Jea - lous - y yel - low, Un - for - tu - nate fel - low, We drown in the shim - mer - ing blue!

f Tra la!
f Tra la!
f Tra la!
f sf Tra



First system of a musical score. It features a vocal line at the top and a piano accompaniment below. The vocal line begins with a rest followed by the lyrics "Tra la la la la la la". The piano accompaniment consists of chords and single notes in both hands. The key signature has one sharp (F#).



Second system of the musical score. The vocal line includes the lyrics "la, Tra la, tra la, la la, Tra . . . la la la la la la, Tra . . . la la". The piano accompaniment continues with a steady rhythm. A dynamic marking of *f* (forte) is present above the vocal line. The key signature remains one sharp.



Third system of the musical score. The vocal line features the lyrics "la la la la, Tra la la la, la la la la, la la la la la la la la la la la la". The piano accompaniment includes crescendos marked "cres." and a forte section marked "f". The key signature remains one sharp.

2nd Verse.

la, Tra la! . . .
 la, Tra la! . . .
 la, Tra la! . . .
 8va.

2nd Verse.

1st. 2nd. RECIT. FIA.

See,

Allegro agitato.

f *ff*

Ped.

see, at last they come to make their choice— Let us ac-claim them with u-ni-ted

CHORUS. SOPRANOS.

voice. *a tempo.* Hail, Hail! gal-lant gon-do-lier-i, ben' ve-

8va.

. nu - ti! Ben' ve - nu - ti! Ac - cept our love, our
Sua...
 Ped.

ho - mage, and our du - ty. Ben' ve - nu - ti! ben' ve - nu - ti!
Sua...

MARCO & GIUSEPPE.

Buon' gior - no, Si - gnor - i - ne!
 CHORUS. 1st & 2nd SOPRANOS.
 Gon - do - lier - i ca - ris - si - mi!
Allegretto grassioso.
 Ped.

MARCO.

Ser - vi - to - ri u - mi - lis - si - mi! Per - chi ques - ti fior - i - Ques - ti
 GIUS.
 Sia - mo con - ta - di - ne! Ser - vi - to - ri u - mi - lis - si - mi! Per - chi ques - ti fior - i - Ques - ti

MARCO & GIUSEPPE.

for - i bel - li - si - mi?

CHORUS. SOPRANOS.

Per lei, bell' si - gno - ri! O ec - cel - len - tis - si - mi!

M

MARCO.

O ciel!

GIUS.

O ciel!

O ciel!

Sia - mo gon - do - lier - il Si - gnor -

O ciel!

Sia - mo gon - do - lier - il Si - gnor -

CHORUS. SOPRANOS.

Baon' gior - no, ca - va - lier - il

N CHORUS.

- i - na, io t'a - mo! Con - ta - di - ne sia - mo! Con - ta - di - ne! Ca - va -
 - i - na, io t'a - mo! Si - gnor - i - ne!

MARCO & GIUS.

Po - ve - ri gon - do - lier - il Po - ve - ri gon - do - lier - il
 - lier - il
 Gon - do - lier - il! Po - ve - ri gon - do - lier - il

Buon' gior - no, Si - gnor - i - ne!
 Gon - do - lier - i ca - ris - si - mi!
 Buon' gior - no, si - gnor - i - ne!

Ser - vi - to ri u - mi - lis - si - mi! Per noi ques - ti
 Sia . . . mo con - ta - di - ne!

Ser - vi - to . . . ri u - mi - lis - si - mi! Ser - vi - to . ri u - mi -
 for - Ques - ti for . . . i bel - lis - si - mi!

1st SOPRANOS.
 Per lei, bell' si - gno - ri, O
 . lis - si - mi! Ser - vi - to . ri u - mi - lis - si - mi, Ser - vi - to . ri u - mi - lis - si - mi, u - mi -

Si - gno - ri . . . nel Gon - do -
 ec - cel - len - tis - si - mi! Con - ta - di - nel Ca - va - lier - i!

lis . . . si - mi, Si - gno - ri . . . nel Gon - do -

più lento. *dim.* *p*

Her - II Buon' glor - no, ca - va - lier - II

f *dim.* *p*

Buon' glor - no, ca - va - lier - II

f *dim.* *p*

Her - II Buon' glor - no, si - gnor - i - ne!

Allegro vivace con molto brio.

più lento. *f*

MARCO.

We're

GIUSEPPE.

We're

p

called gon - do - lier - i, But that's a va - ga - ry, It's quite ho - no - ra - ry The

called gon - do - lier - i, But that's a va - ga - ry, It's quite ho - no - ra - ry The

trade that we ply.

trade that we ply.

For gal . . . lan - try no - ted Since we were short .

For gal . . . lan - try no - ted Since we were short .

- cont - ed, To beau - ty de - vo - ted Gin - sep - pe and Il

- cont - ed, To beau - ty de - vo - ted are Mar co and Il

When

When

Q

morn - ing is break - ing, Our couch - es for - sak - ing, To greet their a - wak - ing With

morn - ing is break - ing, Our couch - es for - sak - ing, To greet their a - wak - ing With

car - ols we come. At sum - mer day's noon - ing, When wea - ry la - goon - ing, Our

car - ols we come. At sum - mer day's noon - ing, When wea - ry la - goon - ing, Our

man - do - line tu - ning, We la

man - do - line tu - ning, We la - zi - ly thrum, Our man - do - line tu - ning, We

Sva.

f *Ped.* * *Ped.* * *dim.*

R

. si - ly thrum. Tra la la la la, Tra la la la la, Tra la la la la, Tra la la la

la - si - ly, la - si - ly thrum. Our man - do - line

Sva.

p

la, Tra la la la la, Tra la la la la, Tra la la la la, Tra la la la la, Tra la la la la

tu - ning, We la si - ly thrum. Tra la la la la la

f

la, Tra la la la la la la, Tra la la la la, Tra la la la la! When

la, Tra la la la la la la, Tra la la la la, Tra la la la la! When

8 ff
we pass are ring - ing, To hope ev - er cling - ing, With songs of our

ff
we pass are ring - ing, To hope ev - er cling - ing, With songs of our

sing - ing A vi - gil we keep

sing - ing A vi - gil we keep

When day - light is fa . . . ding, En .

When day - light is fa . . . ding, En .

The piano accompaniment consists of a treble and bass staff. The treble staff features a continuous eighth-note pattern, while the bass staff provides a simple harmonic accompaniment.

- wrapt in night's sha . . . ding, With soft se - re - na . . . ding

- wrapt in night's sha . . . ding, With soft se - re - na . . . ding

The piano accompaniment continues with the same eighth-note pattern in the treble and a harmonic accompaniment in the bass.

We hush them to sleep.

We hush them to sleep.

The piano accompaniment continues with the same eighth-note pattern in the treble and a harmonic accompaniment in the bass.

espress.

... With soft . . . se

re . . . na ding We lull them to sleep.

p

We lull them, We lull them to sleep.

pp

sempre p

With soft se - re - na - ding We lull them to sleep.

sempre p

With soft se - re - na - ding We lull them to sleep.

sempre p

f con forza.

We're call'd gon - do - lier - i, But . . . that's a . . .

f

Tra la la la la, Tra la la la la, Tra la la la la, Tra la la la la, Tra la la la

V

. . . va - ga - ry. Gon - do - lier - i, gon - do - lier - i, Tra

la, Tra la la la la la! Gon - do - lier - i, gon - do - lier - i, Tra

p

la la la la, Tra la la la la la! Gon - do - lier - i,

la la la la, Tra la la la la la! Gon - do - lier - i,

cres.

gon - do - lic - i, Tra la la la la, Tra la la la la, Tra la la la la, Tra la la la

gon - do - lic - i, Tra la la la la, Tra la la la la, Tra la la la la, Tra la la la

molto cres.

la, Tra la la la la! Tra . . . la! . . .

la, Tra la la la la! Tra . . . la! . . .

f

Ped. *

f

Ped. * Ped. * Ped. *

Moderato.

RECIT. MARCO.

a tempo moderato.

And now to choose our brides!

GRUS.
As all are young and fair, And

RECIT. *a tempo moderato.*
sp *f* *p*

We real-ly do not care A pref'rence to de-clare. A bi-as to dis-close Would be in-

a-mia-ble be-sides, We real-ly do not care A pref'rence to de-clare.

de-li-cate—

And there-fore we pro-pose To let im-par-tial Fate Se-lect for us a

A

mate!

CHORUS. *f*

Vi - va! A bi - as to dis - close Would be in - de - li - cate—

Vi - va! But how do they pro - pose To let im -

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has one sharp (F#), and the time signature is 2/4. The piano part features a rhythmic pattern of eighth and sixteenth notes.

B GIUS. RECIT.

- par - tial Fate Se - lect for them a mate? These hand - ker - chiefs up - on our

p RECIT.

The second system continues the musical score. It includes a vocal line with lyrics and piano accompaniment. The piano part has a more sustained, harmonic texture. The lyrics are split across the vocal line.

MARCO.

And take good care that both of us are ab - so - lute - ly blind; Then

eyes be good e - nough to bind, Then

a tempo.

The third system of the musical score features a vocal line with lyrics and piano accompaniment. The piano part has a more active, rhythmic texture. The lyrics are split across the vocal line. The system ends with the tempo marking 'a tempo.'

a tempo.

turn us round—and we, with all con · ve · ni · ent des-patch, Will un · der-take to mar · ry a · ny two of you we catch!

turn us round—and we, with all con · ve · ni · ent des-patch, Will un · der-take to mar · ry a · ny two of you we catch!

CHORUS. *f*

Vi · va! They

Vi · va! They

f

un · der-take to mar · ry a · ny two of us they catch!

un · der-take to mar · ry a · ny two of us they catch!

FIAM. MARCO.

Are you peep-ing? Can you see me? Dark I'm

Allegro con moto.

p

Ped.

VITT. GIUSEPPE

keep - ing, Dark and dream - y! If you're blind-ed Tru - ly say so. All right!

C FIAN.

- mind - ed Play - ers play so! Con-duct aha - dy! They are cheat-ing! Sure - ly they de-Serve a beat-ing!

VITT.

This too much is; Maidens mocking—Conduct such is Tru-ly shocking!

GIANETTA & TESSA.

You can spy, sir! Shut your eye, sir! You can spy, sir! Shut your eye, sir!

CHORUS.

You can spy, sir! Shut your eye, sir! You can spy, sir! Shut your eye, sir!

Fie, for shame, Fie, for shame,

Sva.

You may use it by-and-bye, sir! You can see, sir! Don't tell me, sir! You can see, sir! Don't tell me, sir! That will do—now let it

You may use it by-and-bye, sir! You can see, sir! Don't tell me, sir! You can see, sir! Don't tell me, sir! That will do—now let it

Fie, for shame! You can see, sir! Don't tell me, sir! You can see, sir! Don't tell me, sir! That will do—now let it be, sir!

be, sir! That will do—now let it be, sir!

be, sir! That will do—now let it be, sir!

CHORUS OF GIRLS.
My pa - pa he keeps three hor-ses, Black, and white, and

That will do—now let it, let it be, sir!

Lento.

cap - ple grey, sir; Turn three times, then take your cour - ses, Catch what - ev - er girl you may, sir!

Repeat by
CHORUS OF MEN.

GIUSEPPE.

I've at length achieved a cap-ture! This is Ter-ra.

MARCO.

Rap - ture, rap - ture!

CHORUS.

Rap - ture, rap - ture!

Rap - ture, rap - ture!

To me Gia - net - ta Fate has

grant - ed!

ist the ve - ry girl I wan - ted!

Just the ve - ry girl he

Just the ve - ry girl he

GIOR. **TESSA.** **GIAN.**

If you'd ra - ther change— My good - ness! This in - deed is sim - ple rude - ness. I've no

wan - ted!

wan - ted!

GIAN.

pre - fer - ence what - ev - er— Lis - ten to him! Well, I nev - er!

Attacca.

Vivace. Tempo di Valse.

f *f* *dim.*

Thank you, gal - lant gen - te - ler - i: In a set and for - mal mea - sure

p

It is sure - ly ne - ces - sa - ry To ex - press our plea - . . sure.

Each of us to prove a trea - sure, Con - ju - gal and mo - ne - ta - ry,

Glad - ly will de - vote our lei - sure, Gal - lant gen - de - lics . . .

Ped. * Ped. * Ped. * Ped. *

- d. La la la la la la, Tra la la la la la la, Tra la la la la la la

Sra.

la la la la la la, la la! TESSA.
Gay and gal - ant

Soa. *f* *p*

gus - do - lier - 4. Take us both and hold us tight - ly, You have

lack ex - tr'or - di - na - ry; We might have both been un - sight - . . . ly!

F

If we judge your con - duct right - ly, 'Twas a choice in - ro - iun - ta ry;

pp *Ped.* * *Ped.* * *Ped.* * *Ped.*

Still we thank you most po - lite - ly, Gay and gal - lant gon - do

Pod

lier - il Tra la la la la la, Tra la la la la la, Tra la

la la la la la la la la la la la la la la!

CHORUS.

Tra la la la la la la la la

Tra la la la la la la la la

GIAN. & TESSA.
Thank you, gal - lant gen - de - lio - ri

1st SOPRANOS.
Thank you, gal - lant gen - de - lio - ri

2nd SOPRANOS.
La

TENORS & BASSES.
La

In a set and for - mal mea - sure It is scarce - ly

In a set and for - mal mea - sure It is scarce - ly

The image shows a page from a musical score for the song "The Rose Tree." It features two vocal parts (Soprano and Alto) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The lyrics are: "ne - ces - sa - ry To ex - press our plea - . . . sure." The piano part consists of a right hand with eighth-note chords and a left hand with a simple bass line. The score is written on six staves, with the vocal parts on the top two and the piano accompaniment on the bottom four.

[illegible]

[illegible]

SOPRANOS.
 La, Tra la la la, Tra la la la la la la . . . la!

TENORS & BASSES.
 la! Tra la la la, Tra la la la

PIANO ACCOMPANIMENT.
 The piano accompaniment consists of two staves. The right hand features a melody with eighth and sixteenth notes, often beamed together, and includes a trill in the final measure. The left hand provides a harmonic accompaniment with chords and single notes, including a trill in the final measure. Pedal markings are present at the bottom of the piano part.

This system contains three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The lyrics are:

Ten a a la, . . . la la! Fate la
 Ten la la la, . . . la la! Fate la
 Ten la la la, . . . la la! Fate la

The piano accompaniment is in bass clef with a key signature of one sharp. It features a steady eighth-note bass line and chords in the right hand.

This system contains three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp. The lyrics are:

this has put his fin - - ger— Let . . us bow . . to Fate's de - cret,
 this has put his fin - - ger— Let . . us bow . . to Fate's de - cret,
 this has put his fin - - ger— Let . . us bow . . to Fate's de - cret,

The piano accompaniment is in bass clef with a key signature of one sharp. It features a steady eighth-note bass line and chords in the right hand.

Then no lon - ger let us lin - ger, To the al - tar hur - ry we! Tra la

Then no lon - ger let us lin - ger, To the al - tar hur - ry we! Tra la

Then no lon - ger let us lin - ger, To the al - tar hur - ry we! la

The first system of the musical score consists of three vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass and treble clef. The lyrics are written below the vocal staves.

la la la la la la la la la la!

The second system continues the vocal and piano parts. The vocal parts have a melodic line with many 'la' notes. The piano accompaniment provides harmonic support.

The third system shows the piano accompaniment continuing with a steady rhythm and harmonic progression.

The fourth system shows the piano accompaniment continuing with a steady rhythm and harmonic progression.

No. 2. Entrance of Casilda, Duchess, Luiz, & Duke.

Allegro marziale.

PIANO. *f*

A **DUKE.**
From the sun - ny Span - ish shore,

DUCHESS.
His Grace of Pla - za - Tor— And his Gra - ce's Duchess true—

CASILDA. And his Gra - ce's daugh - ter, too— **LUIZ.** And his

Gra - ce's pri - vate drum To Ve - ne - tia's shores have come, To Ve - ne - tia's shores have

CATELLA.

And if ev - er, ev - er, ev - er They get back to Spain, They will nev - er, nev - er, nev - er Cross the

DUCHESS.

And if ev - er, ev - er, ev - er They get back to Spain, They will nev - er, nev - er, nev - er Cross the

LUIZ.

And if ev - er, ev - er, ev - er They get back to Spain, They will nev - er, nev - er, nev - er Cross the

DUKE.

And if ev - er, ev - er, ev - er They get back to Spain, They will nev - er, nev - er, nev - er Cross the

come :

And if ev - er, ev - er, ev - er They get back to Spain, They will nev - er, nev - er, nev - er Cross the

The image shows a page of a musical score for the song "The Cross the Sea". It features five staves. The first four staves are vocal parts, each with the lyrics "sea a - gain, They will nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er Cross the" written below. The fifth staff is the piano accompaniment, starting with a forte (f) dynamic marking. The music is in 4/4 time and the key signature has two flats (B-flat and E-flat). The vocal parts are written in treble clef, and the piano part is in bass clef.

sea a - gain,
 sea a - gain,
 sea a - gain,
 sea a - gain,
 Nei - ther that Grand - ee from the Span - ish

shore,
 The no - ble Duke of Pla - za - Tor—

LOCHESS. CASILDA.
 Nor his Gra - ce's Duch - ess, staunch and true— You may add, his Gra - ce's daugh - ter,

LUIZ.
 too— And his Gra - ce's own par - ti - cu - lar drum To Ve - ne - tia's shores a - ny

Of *f* *p*

If ev - er, ev - er, ev - er They get

f *p*

If ev - er, ev - er, ev - er They get

f *p*

more will come, Ve - ne - tia's shores will come. If ev - er, ev - er, ev - er They get

f *p*

If ev - er, ev - er, ev - er They get

back to Spain, They will nev - er, nev - er, nev - er Cross the sea a - gain, They will nev - er, nev - er, nev - er, nev - er,

back to Spain, They will nev - er, nev - er, nev - er Cross the sea a - gain, They will nev - er, nev - er, nev - er, nev - er,

back to Spain, They will nev - er, nev - er, nev - er Cross the sea a - gain, They will nev - er, nev - er, nev - er, nev - er,

back to Spain, They will nev - er, nev - er, nev - er Cross the sea a - gain, They will nev - er, nev - er, nev - er, nev - er,

nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er Cross the sea a - gain, They will nev - er, nev - er, nev - er, nev - er,
nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er Cross the sea a - gain, They will nev - er, nev - er, nev - er, nev - er,
nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er Cross the sea a - gain, They will nev - er, nev - er, nev - er, nev - er,
nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er Cross the sea a - gain, They will nev - er, nev - er, nev - er, nev - er,

nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er Cross the sea a - gain.
nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er Cross the sea a - gain.
nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er Cross the sea a - gain.
nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er Cross the sea a - gain.

No. 3.

SONG—Duke of Plaza-Toro.

Duke

1. In en - ter - prise of
2. When, to e - vade Des
3. When told that they would

Allegro marziale.

PIANO.

mar - tial kind, When there was a - ny fight - ing, He led his regi - ment from be - hind—He
- truc - tion's hand, To hide they all pro - ceed - ed, No sol - dier in that gal - lant band Hid
all be shot Un - less they left the ser - vice, That he - ro he - al - ta - ted not, So

found it less ex - ci - ting, But when a - way his regi - ment ran, His place was at the
half as well as he did, He lay con - ceal'd through - out the war, And so pre - serv'd his
mar - vel - lous his nerve is, He sent his re - sig - na - tion in, The first of all his

fore, O— That ce - le - bra - ted, Cul - ti - va - ted, Un - der - ra - ted No - ble - man, The Duke of Pla - sa -
gore, O! That un - af - fec - ted, Un - de - tec - ted, Well - con - nec - ted War - ri - or, The Duke of Pla - sa -
corps, O! That ve - ry know - ing, Ov - er - flow - ing, Ea - sy - go - ing Pa - la - dia, The Duke of Pla - sa -

CASILDA.

In the first and fore-most flight, ha, ha! You al-ways found that knight, ha, ha! That
 In the ev-'ry dought-y deed, ha, ha! He al-ways took the lead, ha, ha! That
 To men of gross-er clay, ha, ha! He al-ways showed the way, ha, ha! That

DUCHESS.

In the first and fore-most flight, ha, ha! You al-ways found that knight, ha, ha! That
 In the ev-'ry dought-y deed, ha, ha! He al-ways took the lead, ha, ha! That
 To men of gross-er clay, ha, ha! He al-ways showed the way, ha, ha! That

LUIZ.

In the first and fore-most flight, ha, ha! You al-ways found that knight, ha, ha! That
 In the ev-'ry dought-y deed, ha, ha! He al-ways took the lead, ha, ha! That
 To men of gross-er clay, ha, ha! He al-ways showed the way, ha, ha! That

To-ro! In the first and fore-most flight, ha, ha! You al-ways found that knight, ha, ha! That
 To-ro! To men of gross-er clay, ha, ha! He al-ways took the lead, ha, ha! That
 al-ways showed the way, ha, ha! That

1st & 2nd.

ce-le-bra-ted, Cul-ti-va-ted, Un-der-ra-ted No-ble-man, The Duke of Pla-sa-To-ro!
 un-af-fec-ted, Un-de-tec-ted, Well-con-nec-ted War-ri-or, The Duke of Pla-sa-To-ro!
 ve-ry know-ing, Ov-er-flow-ing, Ea-sy-go-ing Pa-la-din, The Duke of Pla-sa-

ce-le-bra-ted, Cul-ti-va-ted, un-der-ra-ted No-ble-man, The Duke of Pla-sa-To-ro!
 un-af-fec-ted, Un-de-tec-ted, Well-con-nec-ted War-ri-or, The Duke of Pla-sa-To-ro!
 ve-ry know-ing, Ov-er-flow-ing, Ea-sy-go-ing Pa-la-din, The Duke of Pla-sa-

ce-le-bra-ted, Cul-ti-va-ted, Un-der-ra-ted No-ble-man, The Duke of Pla-sa-To-ro!
 un-af-fec-ted, Un-de-tec-ted, Well-con-nec-ted War-ri-or, The Duke of Pla-sa-To-ro!
 ve-ry know-ing, Ov-er-flow-ing, Ea-sy-go-ing Pa-la-din, The Duke of Pla-sa-

ce-le-bra-ted, Cul-ti-va-ted, Un-der-ra-ted No-ble-man, The Duke of Pla-sa-To-ro!
 un-af-fec-ted, Un-de-tec-ted, Well-con-nec-ted War-ri-or, The Duke of Pla-sa-To-ro!
 ve-ry know-ing, Ov-er-flow-ing, Ea-sy-go-ing Pa-la-din, The Duke of Pla-sa-

3rd.

. To - ro! That ve - ry know-ing, O - ver - flow-ing, Ea - sy - go - ing Pa - la - din, The Duke of Pla - sa -

. To - ro! That ve - ry know-ing, O - ver - flow-ing, Ea - sy - go - ing Pa - la - din, The Duke of Pla - sa -

. To - ro! That ve - ry know-ing, O - ver - flow-ing, Ea - sy - go - ing Pa - la - din, The Duke of Pla - sa -

. To - ro! That ve - ry know-ing, O - ver - flow-ing, Ea - sy - go - ing Pa - la - din, The Duke of Pla - sa -

. To - ro!

. To - ro!

. To - ro!

. To - ro!

f

Ped. * Ped. * Ped. * Ped. * *Allegro.*

No. 4.

RECIT.—Casilda & Luiz.

CASILDA.

O rap - ture,

LUIZ.

O rap - ture,

*Allegro
vivace.*

PIANO.

f

when a - lone to - geth - er Two lov - ing hearts and

when a - lone to - geth - er Two lov - ing hearts and

those that bear them May join in tem - po - ra - ry teth - er, Though Fate a - part should rude-ly

those that bear them May join in tem - po - ra - ry teth - er, Though Fate a - part should rude-ly

RECTT.

tear them Ne - ces - si - ty, In - ven - tion's mo - ther, Com -

tear them

- pell'd me to a course of feign - ing— But, left a - lone with one an - o - ther,

I will a - tone for my dis - dain . . . ing! Ah, well be - lov - ed,

Andante moderato e espressivo.

Mine an - gry frown . . . Is but a gown that serves to dress My

gen - . . . the - ness!

LUIS.

Ah, well - be - lov - ed, Thy cold dis - dain, It gives no

pain— . . . 'Tis mer - cy, played la mas que - rade! Ah, well be - lov - ed!

Ah, well be - lov - ed! Ah, well be - lov - ed! . . . Mine . . .

Ah, well be - lov - ed! Ah, well be - lov - ed! Thine

cres

Ped. * Ped. *

an . . . gry frown . . . Is but a gown That serves to dress My

an . . . gry frown . . . Is but a gown That serves to dress Thy

dim.

gen . tie . ness ! Ah, well be .

gen . tie . ness ! Ah, be . lov ed ! Ah,

f *dim.* *f* *dim.*

. lov . ed, be . lov . . . ed, be . lov . ed !

well be . . . lov . . . ed, be . lov . ed !

p *f* *dim.*

No. 5.

DUET—Casilda & Luiz.

LUIZ.

Andante.

PIANO.

There was a time—A time for ev-er gone— ah, woe is me!

It was no crime To love but thee a-lone— ah, woe is me! One heart, one life, one soul,

Ped. *

One aim, one goal— Each in the o-ther's thrall, Each all in all, ah, woe is

Ped. *

CASILDA.

Oh, bu-ry, bu-ry—let the grave close o'er The

me, ah, woe is me! Oh, bu-ry, bu-ry—let the grave close o'er The

tranquillo.

dim.

days that were—that nev-er will be more! Oh, bu-ry, bu-ry love that all con-demn, And let the

days that were—that nev-er will be more! Oh, bu-ry, bu-ry love that all con-demn, And let the

dim.

whirl-wind mourn its re-qui-em! Dead as the last year's

whirl-wind mourn its re-qui-em!

f *p*

leaves—As gather'd flowers—ah, woe is me! Dead as the gar-ner'd sheaves, That love of ours—ah, woe is me!

Born but to fade and die When hope was high, Dead and as far a-way As yes-ter-day!

dim.

ah, woe is me! Oh, bu - ry, bu - ry—let the grave close o'er The days that were—that nev - er

Oh, bu - ry, bu - ry—let the grave close o'er The days that were—that nev - er

p

will be more! Oh, bu - ry, bu - ry, love that all con - demn, And let the whirl - wind mourn its

will be more! Oh, bu - ry, bu - ry, love that all con - demn, And let the whirl - wind mourn its

f *dim.*

re - qui - em, its re - qui - em, its re - qui - em!

re - qui - em, its re - qui - em, its re - qui - em!

pp

trem.

No. 6. SONG—Don Alhambra, (with Casilda, Luiz, Duke, & Duchess).

DON ALHAMBRA

Allegretto non troppo vivo.

PIANO. *f* *dim.* *p*

stole the Prince, and I brought him here And left him, gal - ly pratt - ling With a
 sped, and when at the end of a year I sought that in - fant cher - ished, That
 owing, I'm much dis - posed to fear, To his terri - ble taste for tip - pling, That
 chil - dren followed his old ca - reer— (This state - ment can't be par - ried) Of a

highly re - specta - ble gon - do - lier, Who promised the Roy - al babe to rear, And
 highly re - specta - ble gon - do - lier Was lying a corpse on his hum - ble bier— I
 highly re - specta - ble gon - do - lier Could never de - clare with a mind sin - cere Which
 highly re - specta - ble gon - do - lier: Well, one of the two (who will soon be here)— But

teach him the trade of a ti - mo - neer With his own be lov - ed brat - ling. A
 dropp'd a Grand In - qui - si - tor's tear— That gon - do - lier had pe - rished. A
 of the two was his off - spring dear, And which the Roy - al strip - ling! Search
 which of the two is not quite clear— is the Roy - al Prince you mar - ried!

Both of the babes were strong and stout, And con - sid - 'ring all things, clev - er. Of
taste for drink, com - bined with gout Had doubled him up for ev - er. Of
Which was which he nev - er could make out, Des - pite his best en - deav - our. Of
in and out and round a - bout And you'll dis - cov - er nev - er. A

that there is no man - ner of doubt— No prob - a - ble, pos - si - ble sha - dow of doubt— No
that there is no man - ner of doubt— No prob - a - ble, pos - si - ble sha - dow of doubt— No
that there is no man - ner of doubt— No prob - a - ble, pos - si - ble sha - dow of doubt— No
tale so free from ev - 'ry doubt— All prob - a - ble, pos - si - ble sha - dow of doubt— All

1st, 2nd, & 3rd.

pos - si - ble doubt what - ev - er.
pos - si - ble doubt what - ev - er.
pos - si - ble doubt what - ev - er.
pos - si - ble doubt what - ev - er.

CASILDA & DUCHESS.

No pos - si - ble doubt what - ev - er!

LUIZ.

No pos - si - ble doubt what - ev - er!

DUKE.

No pos - si - ble doubt what - ev - er!

4th.

2. Time
3. But
4. The

ev - er!

A tale so free from ev - 'ry doubt, All

A tale so free from ev - 'ry doubt, All

A tale so free from ev - 'ry doubt, All

prob-a - ble, pos - si - ble sha-dow of doubt, All pos - si-ble doubt what - ev - er!

prob-a - ble, pos - si - ble sha-dow of doubt, All pos - si-ble doubt what - ev - er!

prob-a - ble, pos - si - ble sha-dow of doubt, All pos - si-ble doubt what - ev - er!

No. 7.

RECIT.—Casilda & Don Alhambra.

CASILDA.

Allegro con brio.
 But, bless my heart, con - si - der my po - si - tion! I am the wife of

PIANO. *f*

Ped.

one, that's ve - ry clear; But who can tell, ex - cept by in - tu - i - tion,

Ped.

Which is the Prince, and which the Gon - do - lier? Sub - mit to

Ped.

Fate with - out un - seem - ly wran - gle: Such com - pli - ca - tions fre - quent - ly oc - cur—

Life is one close - ly com - pli - ca - ted tan - gle: Death is the on - ly true un - rav - el - ler!

Attacca il Quartetto.

No. 8. QUINTET—Casilda, Duchess, Luiz, Duke, & Grand Inquisitor.

Allegretto moderato.

CASILDA.

Try we life - long, we can nev - er Straight - en out life's tan - gled skein,

Try we life - long, we can nev - er Straight - en out life's tan - gled skein,

Try we life - long, we can nev - er Straight - en out life's tan - gled skein,

Try we life - long, we can nev - er Straight - en out life's tan - gled skein,

Try we life - long, we can nev - er Straight - en out life's tan - gled skein,

PIANO *p*

Why should we, in vain en - deav - our, Guess and guess and guess a - gain?

Why should we, in vain en - deav - our, Guess and guess and guess a - gain?

Why should we, in vain en - deav - our, Guess and guess and guess a - gain? Life's a pud - ding full of

Why should we, in vain en - deav - our, Guess and guess and guess a - gain?

Why should we, in vain en - deav - our, Guess and guess and guess a - gain?

Fin

Life's a pud - ding full of plums, Care's a
 Care's a can-ker that be- numbs. Life's a pud - ding full of plums, Care's a
 plums, Life's a pud - ding full of plums, Care's a
 Life's a pud - ding full of plums, Care's a
 Life's a pud - ding full of plums, Care's a
 Life's a pud - ding full of plums, Care's a

Ped. # Ped. #

can - ker that be - numbs. Where - fore waste our e lo - cu - tion On im -
 can - ker that be - numbs. Where - fore waste our e - lo - cu - tion On im -
 can - ker that be - numbs. Where - fore waste our e - lo - cu - tion On im -
 can - ker that be - numbs. Where - fore waste our e - lo - cu - tion On im -
 can - ker that be - numbs. Where - fore waste our e - lo - cu - tion On im -
 can - ker that be - numbs. Where - fore waste our e - lo - cu - tion On im -

f

pos - si - ble so - lu - tion? Life's a plea - sant in - sti - tu - tion, Let us

f

pos - si - ble so - lu - tion? Life's a plea - sant in - sti - tu - tion, Let us

f

pos - si - ble so - lu - tion? Life's a plea - sant in - sti - tu - tion, Let us

f

pos - si - ble so - lu - tion? Life's a plea - sant in - sti - tu - tion, Let us

f

pos - si - ble so - lu - tion? Life's a plea - sant in - sti - tu - tion, Let us

p *Un poco rit.* *B* *p a tempo.*

take it as it comes, Let us take it as it comes! Set a - side the

p *p* *p*

take it as it comes, Let us take it as it comes! Set a - side the

p *p* *p*

take it as it comes, Let us take it as it comes! Set a - side the

p *p* *p*

take it as it comes, Let us take it as it comes! Set a - side the

p *p* *p*

take it as it comes, Let us take it as it comes! Set a - side the

p *p* *p*

Un poco rit. *a tempo.*

dull e - nig - ma, We shall guess it all too soon; Fai - lure brings no
 dull e - nig - ma, We shall guess it all too soon; Fai - lure
 dull e - nig - ma, We shall guess it all too soon; Fai - lure
 dull e - nig - ma, We shall guess it all too soon; Fai - lure
 dull e - nig - ma, We shall guess it all too soon; Fai - lure

p *Ped.*

kind of stig - ma— Dance we to an - o - ther tune! Dance we to an - o - ther
 brings, Fai - lure brings no kind of stig - ma, Dance we to an -
 brings no kind of stig - - ma, Dance we to an - o - ther
 brings no kind of stig - - - ma, Dance we to an - o - - ther
 brings no kind of stig - - - ma, Dance we to an - o - - ther

cres. ** Ped.* ** Ped.* ** Ped.*

0

tune ! String the lyre and fill the cup, . .

. ther tune ! String the lyre and fill the

tune ! String the lyre and fill the cup, Lest on sor-row we should

tune ! String the lyre and fill the cup, Lest on sor-row

tune ! String the lyre and fill the cup, Lest on sor-row

Ped. * Ped. * Ped. * Ped. *

Lest on sor-row we should sup, String the lyre, fill the cup, Lest on sor-row we should sup. . .

cup, fill the cup, String the lyre, fill the cup, Lest on sor-row we should sup.

sup, we should sup, String the lyre, fill the cup, Lest on sor-row we should sup.

we should sup, String the lyre, fill the cup, Lest on sor-row we should sup.

we should sup, String the lyre, fill the cup, Lest on sor-row we should sup.

p

Hop and skip to Fan-cy's fid-dle, Hands a - cross and down the mid-dle, Life's per-haps the on - ly

p

Hop and skip to Fan-cy's fid-dle, Hands a - cross and down the mid-dle, Life's per-haps the on - ly

p

Hop and skip to Fan-cy's fid-dle, Hands a - cross and down the mid-dle, Life's per-haps the on - ly

p

Hop and skip to Fan-cy's fid-dle, Hands a - cross and down the mid-dle, Life's per-haps the on - ly

p

Hop and skip to Fan-cy's fid-dle, Hands a - cross and down the mid-dle, Life's per-haps the on - ly

p

8va.

p marcato.

f

rid - dle That we shrink from giv - ing up, Life's per-haps the on - ly rid - dle That we shrink from giv - ing up! Then take it

f

rid - dle That we shrink from giv - ing up, Life's per-haps the on - ly rid - dle That we shrink from giv - ing up! Then take it

f

rid - dle That we shrink from giv - ing up, Life's per-haps the on - ly rid - dle That we shrink from giv - ing up! Then take it

f

rid - dle That we shrink from giv - ing up, Life's per-haps the on - ly rid - dle That we shrink from giv - ing up! Then take it

f

rid - dle That we shrink from giv - ing up, Life's per-haps the on - ly rid - dle That we shrink from giv - ing up! Then take it

8va.

loco.

f

Ped.

as . . . it . . . comes, Take . . . it as . . . it . . . comes. String the lyre, fill the

as . . . it . . . comes, Take . . . it as . . . it . . . comes. String the lyre, fill the

as . . . it . . . comes, Take . . . it as . . . it . . . comes. String the lyre, fill the

as . . . it . . . comes, Take . . . it as . . . it . . . comes. String the lyre, fill the

as . . . it . . . comes, Take . . . it as . . . it . . . comes. String the lyre, fill the

Ped. * Ped. * Ped. *

cup, Lest on sor-row we should sup! Take life as it comes!

cup, Lest on sor-row we should sup! Take life . . . as it comes!

cup, Lest on sor-row we should sup! Take life as . . . it comes!

cup, Lest on sor-row we should sup! Take life . . as it comes!

cup, Lest on sor-row we should sup! Take life as it comes!

f

Ped. *

Ped. * Ped. * Ped. *

No. 9.

CHORUS—with Solo (Tessa).

CHORUS.

Undeen.

PIANO.

Allegretto moderato.

f

Ped.

Bride - groom and bride ! Knot that's in - sol - u - ble,

Bride - groom and bride ! Ah

B

Vol - ces all vol - u - ble Hail it with pride.

Bride - groom and bride !

.

Bride - groom and bride !

Ped. * Ped.

We in sin - cer - i - ty, Wish you pros - per - i - ty, Bride - groom and bride ! We in sin -

Ah, We in sin -

Ped.

cer - i - ty, Wish you pros - per - i - ty, Bride - groom and bride!

cer - i - ty, Wish you pros - per - i - ty, Bride - groom and bride!

dim.

Ped.

Bride . . . groom . . . and bride!

Bride . . . groom . . . and bride!

p

Ped. * Ped.

SONG—(Tessa).

1. When a mer - ry mai - den mar - ries, Sor - row goes and plea - sure tar - ries;

Allegretto grazioso.

p

Ev - 'ry sound be - comes a song, All is right and no - thing's wrong! From to - day and ev - er

Ped.

af - ter Let our tears be tears of laugh - ter. Ev - 'ry sigh that finds a vent Be a

sigh of sweet con - tent! When you mar - ry mer - ry mai - den, Then the air with love is

rall.

rall.

E a tempo. sostenuto.

la - den; Ev - 'ry flow'r is a rose, Ev - 'ry goose be - comes a swan, Ev - 'ry

a tempo.

p

Ped. * *Ped.* * *Ped.* * *Ped.* *

kind of trou - ble goes Where the last year's snows have gone! Sun-light takes the place of

CHORUS. 1st SOPRANOS.
Sun - light

2nd SOPRANOS.
Sun - light

TENORS.
Sun - light

BASSES.
Sun - light

Ped. * Ped. * Ped. *

shade . . . When you mar - ry mer - ry maid! . . .

takes the place of shade When you mar - ry mer - ry maid! When a mer - ry mai - den mar - ries,

takes the place of shade When you mar - ry mer - ry maid! When a mer - ry

takes the place of shade When you mar - ry mer - ry maid! When a mer - ry

takes the place of shade When you mar - ry mer - ry maid! When a mer - ry

Ped. * Ped. *

rall. *p a tempo.*

Ev - 'ry sound be - comes a song, All is right and no - thing's

rall. *p a tempo.*

Sor - row goes and plea - sure tar - ries; Ev - 'ry sound be - comes a song, All is right and no - thing's

rall. *p a tempo.*

mai - . den mar - ries Ev - 'ry sound's a song, All is right and no - thing's

rall. *p a tempo.*

mai - . den mar - ries Ev - 'ry sound's a song, All is right and no - thing's

rall. *p a tempo.*

mai - . den mar - ries Ev - 'ry sound's a song, All is right and no - thing's

rall. *p a tempo.*

Ped. * Ped. *

wrong!

When a mer - ry mai - den

wrong!

wrong!

wrong!

wrong!

wrong!

Ped.

mar - ries Sor - row goes and plea - sure tar - ries; Ev - 'ry sound be - comes a song— All is

right and no - thing's wrong. Gasping Care and ach - ing Sor - row Get ye gone un - til to -

mor - row; Jeal - ou - sies in grim ar - ray, Ye are things of yes - ter - day!

When you mar - ry mer - ry mai - den, Then the air with joy is la - den; All the corners of the

rall. *a tempo. sostenuto.*

rall.

Ped. *

earth Ring with ma - sic sweet - ly played, Wor - ry is me - lo - dious mirth, Grief is

Ped. * Ped. * Ped. * Ped. * Ped. *

TESSA.

joy in mas - que - rade; Sul - len night is laugh - ing day—

p 1st SOPRANOS.

Sul - - - len night is laugh - ing day—

p 2nd SOPRANOS.

Sul - - - len night is laugh - ing day—

p TENORS.

Sul - - - len night is laugh - ing day—

p BASSES.

Sul . . . len night is laugh - ing day—

Ped. *

. . . *cres.* Ah— All the year is mer - ry May, . . .

All the year is mer - ry May! . . . *f* All is mer - - ry

cres. All the year is mer - ry May! *f* All is mer - - ry

cres. All the year is mer - ry May! *f* All is mer - - ry

cres. All the year is mer - ry May! *f* All is mer - - ry

cres. *mf*

Ped. * *Ped.* *

rit. dim. . . . a tempo.

All the year is mer-ry May! . . . Mer-ry, mer-ry May, mer-ry, mer-ry May, All the year is

May, Mer-ry May, mer-ry May,

May, Mer-ry May, mer-ry May,

May, Mer-ry May, mer-ry May,

May, Mer-ry May, mer-ry May,

rit. dim. a tempo.

Ped.

mer-ry, mer-ry May!

is May.

is May.

is May.

is May.

is May.

f

Ped.

No. 10.

FINALE—ACT I.

GIANETTA.

Allegretto moderato.

1. Kind sir, you can-not have the heart Our lives to
 2. Some kind of charm you seem to find In wo-man

PIANO.

part From those to whom an hour a-go We were u-ni-ted! Be-fore our flow-ing hopes you
 - kind—Some source of un-explain'd de-light (Un-less you're jest-ing), But what at-tracts you, I con-

Ped. *

stem, Ah, look at them, And pause be-fore you deal this blow, All un-in-vi-ted! You men can nev-er
 -fess, I can-not guess, To me a wo-man's face is quite Un-in-ter-est-ing! If from my sis-ter

Ped. *

un-der-stand, That heart and hand Can-not be se-pa-ra-ted when We go a-yea-rn-ing;
 I were torn, It could be borne— I should, no doubt, be hor-ri-fied, But I could bear it;

Ped. *

un poco rall.

You see, you've on - ly wo-men's eyes To i - do - lize, And on - ly wo-men's hearts, . . . poor men, To set you
But Mar-co's quite an - o - ther thing—He is my King, He has my heart and none . . . be-side Shall ev - er

cres. *colla voce.* *dim.*

a tempo.

burn - ing! } Ah me, you men will nev - er un - der - stand That wo-man's heart is
share it! }

2nd time.

heart is

a tempo.

p

DON ALHAM. RECIT.

one with wo - man's hand! Do not give
one with wo - man's hand!

L'istesso tempo. RECIT.

p *f* *p* *fp*

a tempo.

way to this uncalled - for grief, Your se - pa - ration will be ve - ry brief. To as - cer - tain which
a tempo.

RECIT.

is the King And which the o - ther, To Ba - ra - ta - ria's Court I'll bring His fos - ter - mo - ther. Her for - mer

Andante. GIA. f

nurseling to de - clare She'll be de - light - ed. That set - tled, let each hap - py pair Be re - u - ni - ted. Vi - va ! His ar - gument is

TESSA. *f* Vi - va ! His ar - gument is

MARCO. *f* Vi - va ! His ar - gument is

GIUSE. *f* Vi - va ! His ar - gument is

colla voce.

strong ! Vi - va ! We'll not be part - ed long ! Vi - va ! It will be set - tled soon ! Vi - va ! Then comes our ho - ney -

strong ! Vi - va ! We'll not be part - ed long ! Vi - va ! It will be set - tled soon ! Vi - va ! Then comes our ho - ney -

strong ! Vi - va ! We'll not be part - ed long ! Vi - va ! It will be set - tled soon ! Vi - va ! Then comes our ho - ney -

strong ! Vi - va ! We'll not be part - ed long ! Vi - va ! It will be set - tled soon ! Vi - va ! Then comes our ho - ney -

- moon! Vi-va! Vi-va! Vi-va!

- moon! Vi-va! Vi-va! Vi-va!

moon! Vi-va! Vi-va! Vi-va!

- moon! Vi-va! Vi-va! Vi-va!

Allegro con brio.

ff *ff* *p*

GIANETTA.

Then one of us will be a Queen, And sit on a gol - den throne, With a crown in - stead Of a

MARCO.

a, drive a - bout in a carriage and pair, With the King on her left - hand side, And a milk-white horse, As a

hat on her head, And di - a-monds all her own! With a beau - ti - ful robe of gold and green, I've al - ways un - der -

matter of course, When - ev - er she wants to ride! With beau - ti - ful sil - ver shoes to wear Up - on her dain - ty

stood; I won - der whether She'd wear a feather? I ra - ther think she should! Oh, . . . 'tis a

TESSA. *f* Oh, . . . 'tis a

feet; With end - less stocks Of beau - ti - ful frocks, And as much as she wants to eat! Oh, . . . 'tis a

GIUS. *f* Oh, . . . 'tis a

f dim. p

glo - rious thing, I ween, To be a regu - lar Roy - al Queen! No half - and - half af - fair, I mean, No

glo - rious thing, I ween, To be a regu - lar Roy - al Queen! No half - and - half af - fair, I mean, No

glo - rious thing, I ween, To be a regu - lar Roy - al Queen! No half - and - half af - fair, I mean, No

glo - rious thing, I ween, To be a regu - lar Roy - al Queen! No half - and - half af - fair, I mean, No

1st

half-and-half af-fair, But a right down reg-u-lar, reg-u-lar, reg-u-lar, reg-u-lar Roy-al Queen!

half-and-half af-fair, But a right down reg-u-lar, reg-u-lar, reg-u-lar, reg-u-lar Roy-al Queen!

half-and-half af-fair, But a right down reg-u-lar, reg-u-lar, reg-u-lar, reg-u-lar Roy-al Queen!

half-and-half af-fair, But a right down reg-u-lar, reg-u-lar, reg-u-lar, reg-u-lar Roy-al Queen!

2nd.

TESSA.

Queen!

When-ev-er she con-des-cends to walk, Be sure she'll shine at

Queen!

Queen!

that, With her haugh - ty stare, And her nose in the air, Like a well-born aris - to - crat! At ele - gant high so -

ad lib.
 - cie - ty talk She'll bear a - way the ball, With her "How de do!" And her "How are you?" And her "Hope I see you
colla voce.

GIAN. & TERESA.
a tempo.
 well! Oh, . . 'tis a glo - riou thing, I ween, To be a regu - lar Roy - al Queen, No
MARCO & GIUL.
a tempo.
 Oh, . . 'tis a glo - rious thing, I ween, To be a regu - lar Roy - al Queen, No
a tempo.
f dim. p

half-and-half af - fair, I mean, No half-and-half af - fair, But a right down reg-u-lar, reg-u-lar, reg-u-lar,

half-and-half af - fair, I mean, No half-and-half af - fair, But a right down reg-u-lar, reg-u-lar, reg-u-lar,

reg-u-lar Roy - al Queen!

reg-u-lar Roy - al Queen! And no - ble lords will scrape and bow, And dou-ble them in - to two, And

o - pen their eyes In blank sur-prise At what-ev - er she likes to do. And ev - 'ry - bo-dy will round-ly vow She's

FAIR & TEMPO.
a tempo.

ad lib.

MAICO & GIUS
a tempo.

fair as flow'rs in May, And say, "How clever!" At what - so - ev - er She con - des - cends to say! Oh, .

colla vocs.

f a tempo. f

... 'tis a glo - rious thing, I ween, To be a regu - lar Roy - al Queen— No half - and - half af -

... 'tis a glo - rious thing, I ween, To be a regu - lar Roy - al Queen— No half and - half af -

dim. p

• fair, I mean, No half - and - half af - fair, But a right down reg-u-lar, reg-u-lar, reg-u-lar, reg-u-lar Roy - al

• fair, I mean, No half - and - half af - fair, But a right down reg-u-lar, reg-u-lar, reg-u-lar, reg-u-lar Roy - al

Queen! Oh, 'tis a glo-rious thing, I ween, To be a regu-lar Roy-al Queen, A right down reg-u-lar

Queen! Oh, 'tis a glo-rious thing, I ween, To be a regu-lar Roy-al Queen, A right down reg-u-lar

Royal, Royal Queen! . . .

Royal, Royal Queen! . . .

CHORUS. 1st & 2nd SOPRANOS.

Now, pray, what is the cause of this re-mark-a-ble hi-

TENORS & BASSES.

Now, pray, what is the cause of this re-mark-a-ble hi-

18.244

- lar-i-ty, This sud - den e - bal - li - tion of un - mi - ti - ga - ted jel-li-ty? Has a - ny - bo - dy

- lar-i-ty, This sud - den e - bal - li - tion of un - mi - ti - ga - ted jel-li-ty? Has a - ny - bo - dy

bles'd you with a sam - ple of his char-i-ty— Or have you been a - dop - ted by a gen - tle - man of

bles'd you with a sam - ple of his char-i-ty— Or have you been a - dop - ted by a gen - tle - man of

qua - li - ty? Re - ply - ing, we see in - di - . .

qua - li - ty? sing As

Moderate.

find I'm a king-dom I -ware you ob - vi - lions and
- vi - du - al, As I King To my bid you all, I'm a - -ject To pa -

find I se - - pub - li - can find I se -
pa - la - ces, But you'll - spect Your Re - fal - la - cies, You'll - spect Your Re -

CHORUS.

- pub - li - can
As they know we ob - ject To pa - vi - lions and pa - la - ces, How
fal - la - cies. As they know we ob - ject To pa - vi - lions and pa - la - ces, How

can they re - spect Our Re - pub - li - can fal - la - cies?

can they re - spect Our Re - pub - li - can fal - la - cies?

Allegro vivace.

p

MARCO.

For ev - 'ry one who feels in - clined, Some post we un - der -

GIVA.

- take to find Con - ge - nial with his peace of mind— And all shall e - qual be. . . . The

Chan - cel - lor in his pe - rake— The Earl, the Mar - quis, and the Dook, The Groom, the But - ler,

and the Cook— They all shall e - qual be. K MARCO.
The Aris - to - crat who banks with Courts, The

Aris - to - crat who hunts and shoots, The Aris - to - crat who cleans our boots— They all shall e - qual

be! . . . The No - ble Lord who rules the State— The No - ble Lord who cleans the plate— The MARCO

Giua.

No - ble Lord who scrubs the grate— They all shall e - qual be! . . . The Lord High Bish - op

Giua.

MARCO.

or - tho - dox - The Lord High Coach - man on the box - The Lord High Vaga - bond in the stocks - They

M

all shall e - qual be! . . . For ev - 'ry one who feels in - clined, Some post we un - der -

GIUS.

For ev - 'ry one who feels in - clined, Some post we un - der -

MARCO & GIUS.

take to find Con - go - nial with his peace of mind, Con - go - nial with his peace of mind - And

all . . shall e - qual be. Sing high, sing low, What - ev - er they

go, Sing high, sing low, Wher - ev - er they . . go, Wher-ev - er they go, Wher-ev - er they

go, They all shall e - qual be!

CHORUS.
Sing high, sing low, Wher ev - er they . .
Sing high, sing low, Wher - ev - er they . .

go, Sing high, sing low, Wher . . ev - er they . . go, Wher-ev - er they

go, Sing high, sing low, Wher - ev - er they go, Wher-ev - er they

*Unison.**P*

go, Wher-ev - er they go, They all shall e - qual be! . . . The Earl, the Mar - quis,

go, Wher-ev - er they go, They all shall e - qual be! . . . The Earl, the

and the Dook, the Groom, the But - ler, and the Cook, The Aris - to - crat who banks with Coutts, The

Mar - quis, and the Dook, The Groom, the But - ler,

Aris - to - crat who cleans the boots, The No - ble Lord who rules the State, The no - ble Lord who

and the Cook, The No - ble Lord who rules the

Unis.

scrubs the grate, The Lord High Biah - op or - tho - dox, The Va - ga - bond in the stocks— For

State, The No - ble Lord who scrubs the grate— For

ev - 'ry one who feels in - clined, Some post they un - der - take to find Con - ge - nial with his

ev - 'ry one who feels in - clined, Some post they un - der - take to find Con - ge - nial with his

peace of mind, Con - ge - nial with his peace of mind—And all . . . shall . . . e - - - qual

peace of mind, Con - ge - nial with his peace of mind—And all . . . shall . . . e - - - qual

be! . . . Then hail! O King. . . . Which .
 be! . . . Then hail! O King. . . . Which .

. ev - er you may be, To you we
 . ev - er you may be, To you we

sing, But do not bend the knee. . . . Then
 sing, But do not bend the knee. . . . Then



hail ! Hail ! O

hail ! Hail ! O

This system contains the first two systems of a musical score. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line features the lyrics "hail ! Hail ! O". The piano accompaniment consists of a right-hand melody and a left-hand bass line.



King, Hail ! . . O King, Hail ! . . O King !

King, Hail ! . . O King, Hail ! . . O King !

This system contains the third and fourth systems of the musical score. The vocal line continues with the lyrics "King, Hail ! . . O King, Hail ! . . O King !". The piano accompaniment continues with the right-hand melody and left-hand bass line.



This system contains the fifth system of the musical score. It features a vocal line (treble clef) and a piano accompaniment (grand staff). The piano accompaniment consists of a right-hand melody and a left-hand bass line.



This system contains the sixth system of the musical score. It features a vocal line (treble clef) and a piano accompaniment (grand staff). The piano accompaniment consists of a right-hand melody and a left-hand bass line.

MARCO & GIUL. RECIT.

Then let's a-way— our is-land crown a-waits me— Con-flict-ing feel-ings rend my soul a-part! The thought of Roy-al

Moderate.

8

GIAN. & TESSA. RECIT.

dig-ni-ty e-lates me, But leav-ing thee be-hind me breaks my heart! Fare-well, my love; on board you must be

get-ting; But while up-on the sea you gai-ly roam, Re-mem-ber that a heart for thee is fret-ting— The

GIAN. SOLO.

ten-der lit-tle heart you've left at home!

Andante con moto.

Now, Marco dear, My wishes hear: While you're a-way

p

Ped.

It's un-der-stood You will be good, And not too gay. To ev-'ry trace Of mal-den grace You will be blind,

And will not glance By a - ny chance On wo-man-kind ! If you are wise, You'll shut your eyes Till we ar - rive,

And not ad-dress A la - dy less Than for - ty - five. You'll please to frown On ev - 'ry gown That you may see ; And,

O my pet, You won't for - get You've mar-ried me ! And, O my dar-ling, O my pet, What-ev - er else you may see.

get, In you-der isle be-yond the sea, O don't for - get, O don't for - get you've mar - ried me! You'll

TESSA

lay your head Up - on your bed At rest of sea. You will not sing Of a - ny - thing To a - ny - one. You'll

U

sit and mope All day, I hope, And shed a tear Up - on the life Your lit - tle wife Is pass - ing here. And

if so be You think of me, Please tell the moon: I'll read it all In rays that fall On the la - goon: You'll

be so kind As tell the wind How you may be, And send me words By ^V lit - tle birds To com - fort me! And O my

dar - ling, O my pet, What - ev - er else you may for - get, In yon - der isle be - yond the sea, O don't forget you've married

GIAN.
O my dar - ling, O my pet, What - ev - er else you may for - get, In yon - der isle beyond the sea, O don't for -

f
me! O my dar - ling, O my pet, In yon - der isle beyond the sea, O don't for -

MARCO.
O my dar - ling, O my pet, In yon - der isle beyond the sea, We'll not for -

GIUS.
O . . . my dar - ling, O my pet, In yon - der isle beyond the sea, We'll not for -

dim. *p*

- get, O don't for - get you've mar - ried me ! O my dar - ling, O my

dim. *p*

- get, O don't for - get you've mar - ried me ! O my dar - ling, O my

dim. *p*

- get, We'll not for - get we've mar - ried you ! O my dar - ling, O my

dim. *p*

- get, We'll not for - get we've mar - ried you ! O my dar - ling, O my

pet, In you - der tale be - yond the sea, O don't for - get you've mar - ried me !

pet, In you - der tale be - yond the sea, O don't for - get you've mar - ried me !

pet, In you - der tale be - yond the sea, We'll not for - get we've mar - ried you !

pet, In you - der tale be - yond the sea, We'll not for - get we've mar - ried you !

dim. *pp* *pp*

CHORUS. SOPRANOS.

f

TENORS.

Then a -

BASSES.

Then a -

Then a -

PIANO.

*Allegretto moderato (a la Barcarola).**p molto cres.**ff*

way . . they go to an is - land fair . . That lies in a Sou - thern sea : We

way . . we go to an is - land fair . . That lies in a Sou - thern sea : We

way . . we go to an is - land fair . . That lies in a Sou - thern sea : We

know . . not where, and we don't much care, . . Wher - ev - er that isle may be . .

know . . not where, and we don't much care, . . Wher - ev - er that isle may be . .

know . . not where, and we don't much care, . . Wher - ev - er that isle may be . .

When the breezes are blowing, The

One, two, three, Haul! One, two, three, Haul! One, two, three, Haul! With a will! . . . When the breezes are blowing, The

One, two, three, Haul! One, two, three, Haul! One, two, three, Haul! With a will! . . . When the breezes are blowing, The

8va.

sf

ship will be going, When they don't we shall all stand still! . . . Then a way . . . they

ship will be going, When they don't we shall all stand still! . . . Then a way . . . we

ship will be going, When they don't we shall all stand still! . . . Then a way . . . we

8va.

f

Ped.

go to an island fair, We know not where, we don't much care . . . Wher

go to an island fair, We know not where, we don't much care . . . Wher

go to an island fair, We know not where, we don't much care . . . Wher

ev - er that isle . . . may be!

ev - er that isle . . . may be!

ev - er that isle . . . may be!

mf *dim.* Ped.

GIAN.
A - way a - way they go

TESSA.
A - way, a - way they go

go To a balm - y isle, Where the ro - ses blow All the

GIUS.
A - way, a - way we go

p A - way, a - way,

p A - way, a - way,

p A - way, a - way,

p A - way, a - way,

p Ped. * Ped. * Ped. * Ped. * Ped. *

A - way, a - way, . . . where all

A - way, a - way, . . .

win - ter while, Ro - ses blow, a - way where the ro - ses blow All

Where the ro - ses blow All the win - ter while,

A - way, a - way, where ro - ses blow All

A - way, a - way, where ro - ses blow All

A - way, a - way, where ro - ses blow All

Ped. *Cres.* . . .

cres.

the win - ter . . . while, . . . Where the ro - ses blow! . . . Then a

cres.

Where . . . the ro - ses . . . blow All . . . win - ter while. Then a

cres.

. . . the win - ter . . . while, . . . Where the ro - ses blow! . . . Then a

cres.

Where . . . the ro - ses . . . blow All . . . win - ter while. Then a

cres.

win - ter while, Where . . . the ro - ses blow! . . . Then a

cres.

win - ter while, Where . . . the ro - ses blow! . . . Then a

cres.

win - ter while, Where . . . the ro - ses blow! . . . Then a

cres.

way . . they go to an is - land fair . . . That lies in a Sou - thern sea; Then a-way they

way . . they go to an is - land fair . . . That lies in a Sou - thern sea; Then a-way they

way . . we go to an is - land fair . . . That lies in a Sou - thern sea; Then a-way we

way . . we go to an is - land fair . . . That lies in a Sou - thern sea; Then a-way we

way . . they go to an is - land fair . . . That lies in a Sou - thern sea; Then a-way they

way . . we go to an is - land fair . . . That lies in a Sou - thern sea; Then a-way we

way . . we go to an is - land fair . . . That lies in a Sou - thern sea; Then a-way we

go to an is - land fair, Then a - way, then a - way, then a - way, then a - way, a - way!

go to an is - land fair, Then a - way, then a - way, then a - way, then a - way, a - way!

go to an is - land fair, Then a - way, then a - way, then a - way, then a - way, a - way!

go to an is - land fair, Then a - way, then a - way, then a - way, then a - way, a - way!

go to an is - land fair, Then a - way, then a - way, then a - way, then a - way, a - way!

go to an is - land fair, Then a - way, then a - way, then a - way, then a - way, a - way!

go to an is - land fair, Then a - way, then a - way, then a - way, then a - way, a - way!

go to an is - land fair, Then a - way, then a - way, then a - way, then a - way, a - way!

largo.

End of Act I.

ACT II.

No. 1. CHORUS OF MEN (with Marco & Giuseppe).

Allegretto.

PIANO. *f* *p*

cres. *f*

TENORS. *f*
Of hap - pi - ness the ve - ry pith in

BASSES. *f*
Of hap - pi - ness the ve - ry pith in

Ba - ra - ta - ria you may see: A mo - nar - chy that's tem - pered with Re - pub - li - can E -
 Ba - ra - ta - ria you may see: A mo - nar - chy that's tem - pered with Re - pub - li - can E -

- qual - i - ty. A
 - qual - i - ty. This form of go - vern - ment we find The beau - i - de - al of its kind—

des - po - ti - sm strict, com - bined With ab - so - lute e - qual - i - ty! With ab - so - lute e -

qual - i - ty! Of hap - pi - ness the ve - ry pith In Ba - ra - ta - ria

Of hap - pi - ness the ve - ry pith In Ba - ra - ta - ria

f *mf*

you may see: A mo - nar - chy that's tem - pered with Re - pub - li - can E - qual - i - ty! Re -

you may see: A mo - nar - chy that's tem - pered with Re - pub - li - can E - qual - i - ty! Re

cres.

pub . . . li - can E - qual - i - ty! MARCO. Two

pub . . . li - can E - qual - i - ty! GIUS. Two

f

kings, of un - due pride be - reft, Who act in per - fect u - ni - ty, Whom you can ex - cer -

kings, of un - due pride be - reft, Who act in per - fect u - ni - ty, Whom you can ex - cer -

right and left With ab - so - lute im - pu - ni - ty. Who put their sub - jects at their ease By

right and left With ab - so - lute im - pu - ni - ty. Who put their sub - jects at their ease By

do - ing all they can to please! And thus, to earn their bread - and - cheese, Seize ev - 'ry op - por -

do - ing all they can to please! And thus, to earn their bread - and - cheese, Seize ev - 'ry op - por -

- tu - ni - ty. And thus, to earn their bread - and-cheese, Seize ev - 'ry op - por - tu - ni - ty. Ah!

- tu - ni - ty, And thus, to earn their bread - and-cheese, Seize ev - 'ry op - por - tu - ni - ty. Ah!

. we act in per - fect u - ni - ty, Ah!

. we act in per - fect u - ni - ty, Ah!

. we act . . in . . per - fect . . u ni - ty!

. we act . . in . . per - fect . . u ni - ty!

cres. *8va.* *f*

CHORUS.

Of hap - pi - ness the ve - ry pith In Ba - ra - ta - ria

Of hap - pi - ness the ve - ry pith In Ba - ra - ta - ria

8va.

you may see; A mo - nar - chy that's tem - pered with Re - pub - li - can E - qual - i - ty! Re - pub . . .

you may see; A mo - nar - chy that's tem - pered with Re - pub - li - can E - qual - i - ty! Re - pub . . .

. . . li - can E - qual - i - ty, tem - pered with E . . . qual - i - ty!

. . . li - can E - qual - i - ty, tem - pered with E . . . qual - i - ty!

No. 2.

SONG—Giuseppe (with Chorus).

Allegro non troppo.

PIANO. *f* *p*

Ri - sing ear - ly in the

mor - ning, We pro - ceed to light our fire, Then our Ma - jes - ty a - dorn - ing in its

work - a - day at - tire, We em - bark with - out de - lay On the du - ties of the

day. First we po - lish off some batch - es Of po - li - ti - cal des - patch - es, And for - eign po - li - ti - cians cir - cum -
 Af - ter luncheon (mak - ing mer - ry On a bun and glass of sher - ry), If we've no - thing in par - ti - cu - lar to

vent;
do, Then, if bus'ness is - n't hea-vy, We may hold a Roy-al *le-de*, Or ra-ti-fy some Acts of Par-lia-
We may make a pro-cla-ma-tion, Or re-ceive a de-pu-ta-tion—Then we pos-si-bly cre-ate a Peer or

ment.
two. Then we prob-ab-ly re-view the household troops— With the u-sual "Shallo humps!" and "Shal-lo
Then we help a fel-low crea-ture on his path. *For 2nd Verse.*
With the Gar-ter, or the This-tle, or the

hoops!" Or re-ceive with ce-re-mo-ni-al and state An in-ter-est-ing East-ern po-ten-
Bath. Or we dress and tod-dle off in se-mi-State To a fes-ti-val, a func-tion, or a
1st time ff, 2nd time pp

tate. Af-ter that, we ge-ne-ral-ly Go and dress our pri-vate *va-la*—(It's a ra-ther ner-vous du-ty—He's a touch-y lit-tle
ftc. Then we go and stand as sen-try At the Pa-lace (pri-vate en-try), Marching hi-ther, marching thi-ther, up and down and to and

man)—Writesome let-ters li-te-ra-ry For our pri-vate se-cre-ta-ry—He is sha-ky in his spell-ing, so we help him if we
fro, While the war-ri-or on du-ty Goes in search of beer and beau-ty (And it ge-ne-ral-ly hap-pens that he has-n't far to

can. Then, in view of cra-vings in-ner, We go down and or-der din-ner; Then we pol-ish the Re-ga-lia And the
go). He re-lieves us, if he's a-ble, Just in time to lay the ta-ble, Then we dine and serve the cof-fee, And at

Co-re-na-tion plate—Spend an hour in ti-ti-va-ting All our Gen-tle-men-in-Wait-ing; Or we run on lit-tle er-rands for the
half-past twelve or one, With a plea-sure that's em-pha-tic, We re-ti-re to our at-tic With the gra-ti-fy-ing feel-ing that our

Mi-nis-ters of State. Oh, . . . phi-lo-so-phers may sing Of the trou-bles of a King; Yet the
du-ty has been done! Oh, . . . phi-lo-so-phers may sing Of the trou-bles of a King; But of

du - ties are de-light-ful, and the pri - vi - le - ges great ; But the pri - vi - lege and pleasure That we trea - sure be - yond mea - sure Is to
pleasures there are ma - ny and of troubles there are none ; And the cul - mi - nat - ing pleasure That we trea - sure be - yond mea - sure Is the

CHORUS.

run on lit - tle er-rands for the Mi - nis - ters of State. Oh, . . phi - lo - sopers may sing Of the troubles of a King ; Yet the
gra - ti - fy - ing feel - ing that our du - ty has been done ! Oh, . . phi - lo - sopers may sing Of the troubles of a King ; But of

du - ties are de-light-ful, and the pri - vi - le - ges great ; But the pri - vi - lege and pleasure That we trea - sure be - yond mea - sure Is to
pleasures there are ma - ny and of troubles there are none ; And the cul - mi - nat - ing pleasure That we trea - sure be - yond mea - sure Is the

1st. GIUS. 2nd.

run on lit - tle errands for the Mi - nis - ters of State. Af - ter du - ty has been done !
gra - ti - fy - ing feeling that our

CHORUS.

du - ty has been done !

No. 8.

SONG—Marco.

Allegretto moderato.

PIANO.

f *p*

1. Take a pair of spark - ling eyes, . . . Hidden,
2. Take a pret - ty lit - tle cot - . . . Quite a

ev - er and a - non, . . . In a mer - ci - ful e - clipse - . . . Do not heed their mild sur -
mi - niature af - fair - . . . Hunga - bout with trel - lised vine, . . . Fur - nish it up on the

prise - . . . Hav - ing passed the Ru - bi - con. . . . Take a pair of ro - sy lips; Take a
spot . . . With the trea - sures rich and rare . . . I've en - dea - vour'd to de - fine. . . . Live to

fi - gure trim - ly planned— Such as ad - mi - ra - tion whets (Be par - tic - u - lar in this); Take a
love and love to live— You will ri - pen at your ease, Growing on the sun - ny side— Fate has

ten - der lit - tle hand, Fringed with dain - ty fin - ger - ettes, Press . . . it, press it—
 no - thing more to give. You're a dain - ty man to please, *and Verse.*

It . . . you're not sat - is-fied,

in pa-ren-the - sis— Ah! Take . . . all these, you luck - y
 Take . . . my coun - sel, hap - py

not sa - tis - fied, Ah!

f *dim.*

man— . . Take and keep them, if you can, If you can! Take all these, you luck - y man, Take and
 man; . . Act up - on it, if you can, If you can! Take my coun - sel, hap - py man, Act up -

keep . . them, if you can, if . . . you can!
 on . . . it, if you can, if . . . you can!

1st. 2nd.

Take my coun - sel, hap - py man; Act up - on it, if you

can, if you can, if you can. Act up - on it, if you can, hap - py man,

cres. *f* *con forza.*

if . . . you can!

f Ped.

No. 4. SCENA, CHORUS OF GIRLS, QUARTET, DUET, & CHORUS.

Allegro vivace.

PIANO. *f*

CHORUS. *f*

Here we are, at the risk of our lives, . . . From ev - er so

Here we are, at the risk of our lives, . . . From ev - er so

far, and we've brought your wives— And to that end we've cross'd the main, And don't in-tend to re - turn a - gain!

far, and we've brought your wives— And to that end we've cross'd the main, And don't in-tend to re - turn a - gain!

To that end we've cross'd the main, And don't in-tend to re-turn a-gain! Here we are, at risk of our

To that end we've cross'd the main, And don't in-tend to re-turn a-gain! Here we are, at risk of our

lives, . . . And we've brought, we've brought your wives. Here we are, at the

lives, . . . And we've brought, we've brought your wives. Here we are, at the

risk of our lives, . . . And we've brought your wives, And to that end, to that end we've

risk of our lives, . . . And we've brought your wives, And to that end, to that end we've

cross'd the . . main, And we don't, don't in - tend to re - turn a . gain!

cross'd the . . main, And we don't, don't in - tend to re - turn a . gain!

p

B **SOLO. 1st GIRL.**

Tho' . . be - dience is strong, Cu - ri - o - si - ty's stronger— We

p

wait - ed for long, Till we could-n't wait longer.

2nd GIRL.

It's im - pu - dent, we know, But with -

Ex

out your so - ci - e - ty Ex - is - tence was slow, And we long for va - ri - e - ty— Ex -

is - tence was slow, And we long for va - ri - e - ty. Yes, it want - ed va -

is tence was slow, And we long for va - ri - e - ty. Yes, it want - ed va -

p

Ped. * Ped. * Ped. * Ped. *

CHORUS. 1st GIRL & 2nd GIRL.

ri . . . e - ty! . . . So here we are, at the risk of our lives, . .

ri . . . e - ty! . . . So here we are, at the risk of our lives, . .

f

And we've brought your wives, And to that end, to that end we've cross'd the

And we've brought your wives, And to that end, to that end we've cross'd the

main, And we don't, don't in - tend to re - turn a - gain!

main, And we don't, don't in - tend to re - turn a - gain!

E

Gius.

Tes . . .

Ped.

TESSA.

Gius - ep - pe!

GIAN.

Mar . . . co!

MARCO.

Gia - net

Allegretto tempo.

GIAN.

1. Toss-ing in a man-ner fright-ful,
2. Do they keep you at a dis-tance?

And we
Or do

TESSA.

- tal

1. Af-ter sail-ing to this is-land—
2. Is the pop-u-lace ex-act-ing?

We are all once more on dry land—
All un-aid-ed are you act-ing,

Allegretto grazioso.

find the change de-light-ful,
they pro-vide as-sis-tance?

Tell me, are you fond of reign-ing?—How's the
If you do what you ought not to, Do they

As at home we've been remaining—We've not seen you both for a - ges,
When you're bu-sy, have you got to Get up ear-ly in the morn-ing?

food, and what's the wa-ges?
give the usu-al warn-ing?

How does Roy-al-iz-ing strike you?
Lots of trum-pet-ing and drum-ming?

Do you
Ain't the

Does your new em-ploy-ment please ye?—
With a horse do they e-quip you?

Is it dif-fi-cult or ea-sy?—
Do the Roy-al trades-men tip you?

think your sub-jects like you?
li - ve - ry be - com - ing!

Take it al - to - ge - ther, is it Bet - ter
Do they give you wine for din - ner? Peaches,

I am anx - ious to e - lic - it, Is it plain and ea - sy steer - ing?
Does your hu - man be - ing in - ner Feed on ev - 'ry - thing that nice is?

fun than gon - do - lier - ing? } We shall both go on re - quest - ing, Till you tell us, nev - er doubt it, Ev - 'ry - thing is in - ter - es - ting, Tell us,
su - gar - plums and i - ces? }

We shall both go on re - quest - ing, Till you tell us, nev - er doubt it, Ev - 'ry - thing is in - ter - es - ting, Tell us,

f CHORUS. *Unfs.*

tell us all a - bout it! They will both go on re - quest - ing, Till you tell them, nev - er doubt it, Ev - 'ry - thing is in - ter - es - ting, Tell us

tell us all a - bout it! They will both go on re - quest - ing, Till you tell them, nev - er doubt it, Ev - 'ry - thing is in - ter - es - ting, Tell us

1st. 2nd. GIAN.

We shall both go on re-questing, Till you tell us, nev-er doubt it, Ev-'ry-

TESSA.

a. In the We shall both go on re-questing, Till you tell us, nev-er doubt it, Ev-'ry-

pp

tell us all a-bout it! tell us all a-bout it! They'll go on re-questing, Till you tell them, nev-er doubt it, Ev-'ry-

pp

tell us all a-bout it! tell us all a-bout it! They'll go on re-questing, Till you tell them, nev-er doubt it, Ev-'ry-

p

thing is in-ter-est-ing, Tell us, tell us all a-bout it! Ev-'ry-thing is in-ter-est-ing, Tell us, tell us all a-bout it! Tell us

thing is in-ter-est-ing, Tell us, tell us all a-bout it! Ev-'ry-thing is in-ter-est-ing, Tell us, tell us all a-bout it! Tell us

thing is in-ter-est-ing, Tell us, tell us all a-bout it! Ev-'ry-thing is in-ter-est-ing, Tell us, tell us all a-bout it! Ev-'ry-

thing is in-ter-est-ing, Tell us, tell us all a-bout it! Ev-'ry-thing is in-ter-est-ing, Tell us, tell us all a-bout it! Ev-'ry-

cres.

all, yes, all, yes, tell us, tell us,

cres.

all, yes, all, yes, tell us, tell us,

cres.

- thing is in - ter - est - ing, Ev - 'ry - thing is in - ter - est - ing, Tell us, tell us all a - bout it, Tell us,

cres.

- thing is in - ter - est - ing, Ev - 'ry - thing is in - ter - est - ing, Tell us, tell us all a - bout it, Tell us,

f tell us, tell us all, all a - bout it!

f tell us, tell us all, all a - bout it!

f tell us all a - bout it, Tell us, tell us all a - bout it!

f tell us all a - bout it, Tell us, tell us all a - bout it!

No. 5.

CHORUS AND DANCE.

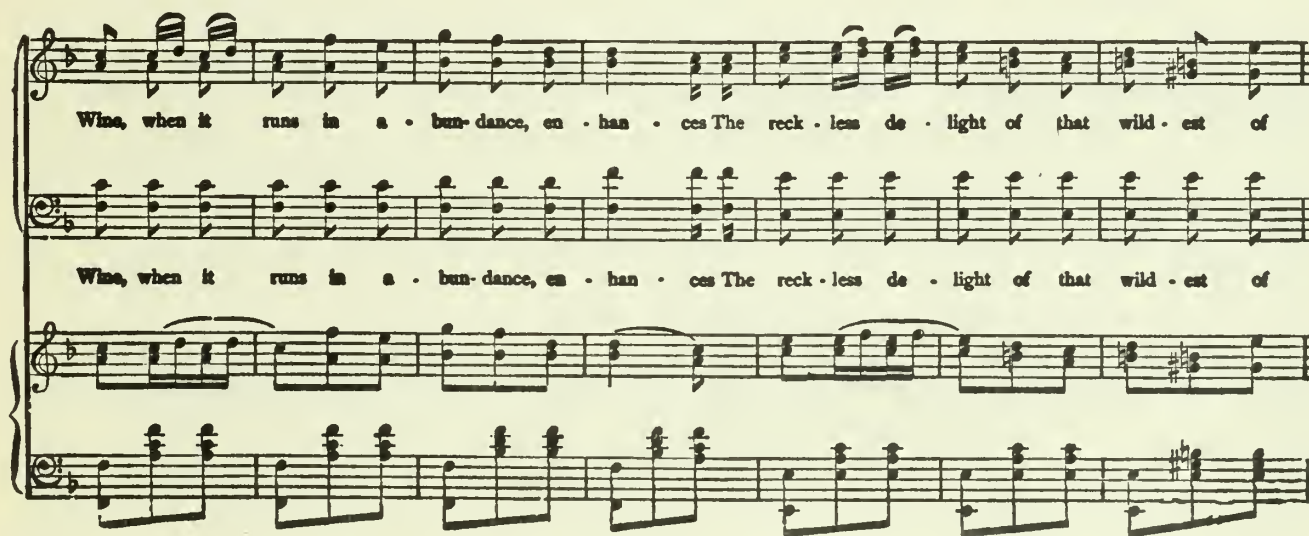
Tempo di Cachucha.

PIANO.

f

Dance a ca - chu - cha, fan - dan - go, bo - le - ro, Xe - res we'll drink—Man - sa - nil - la, Mon - te - ro—

Dance a ca - chu - cha, fan - dan - go, bo - le - ro, Xe - res we'll drink—Man - sa - nil - la, Mon - te - ro—

f pesante.

Unfs.

dan - ces ! To the pret-ty pit-ter, pit-ter, pat - ter, And the clit-ter,clit-ter,clit-ter, clat - ter— Clit-ter,clit-ter,clat-ter,

dan - ces !

staccato.

Pit-ter,pit-ter,pat-ter, Clit-ter,clit-ter,clat-ter, clit-ter,clit-ter,clat-ter—

To the pret-ty pit-ter,pit-ter, pat - ter, And the clit-ter,clit-ter,clit-ter,

Pit-ter,pit-ter,pit-ter, pat-ter,pat-ter,pat-ter, pat - ter, We'll dance, Old Xe - res we'll drink—Man - an -

clat - ter— Old Xe - res we'll drink—Man - an -

. nil - la, Mon - te - ro; For wine, when it runs in a - bun-dance, en - han - ces The reck - less de -
 . nil - la, Mon - te - ro; For wine, when it runs in a - bun-dance, en - han - ces The reck - less de -

. light of that wild - est of dan - ces, that wild - est of dan - ces, The reck - less de - light!
 . light of that wild - est of dan - ces, that wild - est of dan - ces, The reck - less de - light!

Dance a ca - chu - cha, fan - dan - go, bo - le - ro, Xe - res we'll drink—Man - sa - nil - la, Mon - te - ro—
 Dance a ca - chu - cha, fan - dan - go, bo - le - ro, Xe - res we'll drink—Man - sa - nil - la, Mon - te - ro—

Wine, when it runs in a bun-dance, en - han - ces The reck - less de - light of that wild - est of dan - .

Wine, when it runs in a - bun-dance, en - han - ces The reck - less de - light of that wild - est of dan - .

- ces ! Old Xe - res we'll drink - Man - za - nil - la, Mon - te - ro, For wine, when it runs in a -

- ces ! Old Xe - res we'll drink - Man - za - nil - la, Mon - te - ro, For wine, when it runs in a -

- bun-dance, en - han - ces The reck - less de - light of that wild - est of dan - ces, The reck - less de -

- bun-dance, en - han - ces The reck - less de - light of that wild - est of dan - ces, The reck - less de -

light of that wild-est of dan-ces!

light of that wild-est of dan-ces!

Ped. * Ped. * Ped.

The musical score is written for piano and voice. The vocal line is in a single system at the top, with lyrics underneath. The piano accompaniment consists of two staves. The right hand features a complex, flowing arpeggiated figure, while the left hand plays a more rhythmic, chordal accompaniment. There are three 'Ped.' (pedal) markings with asterisks under the piano part, indicating where the sustain pedal should be used. The page number '135' is at the top center.

No. 6. SONG—Don Alhambra (with Marco & Giuseppe).

DON ALHAM.

There lived a King, as I've been told, In the wonder-working days of old, When

Allegro non troppo.

PIANO. *f* *p*

hearts were twice as good as gold, And twenty times as mel-low. Good-tem-per triumphed in his face, And in his heart he

found a place For all the er-ring hu-man race And ev-'ry wretched fel-low. When he had Rhen-ish wine to drink It

made him ve-ry sad to think That some, at junk-et or at jink, Must be con-tent with tod-dy, with tod

dy, tod - dy. He wished all men as rich as he (And he was rich as rich could be),

MARCO & GIUS.

So to the top of ev - 'ry tree Pro - mo - ted ev - 'ry - bo - dy. Now, that's the kind of King for me— He wished all men as

DON ALHAM.

rich as he, So to the top of ev - 'ry tree Pro - mo - ted ev - 'ry - bo - dy! Lord Chan - cel - lers were cheap as sprats, And

Bish - ops in their sho - vel hats Were plen - ti - ful as tab - by cats— In point of fact, too ma - ny. Am - bas - sa - dors cropped

up like hay, Prime Min - is - ters and such as they Grew like as - pa - ra - gas in May, And Dukes were three a pen - ny. On

ev - 'ry side Field Marshals gleam'd, Small beer were Lords Lieu - ten - ant deem'd, With Ad - mi - rals the ocean teem'd All round his wide do -

min - ions, With Ad - - - mi - rals a - round .. his do - min - ions. And Par - ty Lead - ers you might meet in

MARCO & GIUSE

two and threes in ev - 'ry street Main - tain - ing, with no lit - tle heat, Their va - ri - ous o - pin - ions. Now that's a sight you

Don A

could-n't beat—Two Par-ty Lead-ers in each street Main-tain-ing, with no lit-tle heat, Their va-ri-ous o-pin-ion! That

King, al-though no-one de-nies His heart was of ab-nor-mal size, Yet he'd have act-ed o-ther-wise If he had been a

-ca-ter. The end is ea-si-ly fore-told, When ev-'ry bless-ed thing you hold Is made of sil-ver, or of gold, You

long for sim-ple pew-ter. When you have no-thing else to wear But cloth of gold and sat-ins rare, For cloth of gold you

cease to care—Up goes the price of shod-dy, of shod dy, shod-dy. In

short, who-ev-er you may be, To this con-clu-sion you'll a-gree, When ev-e-ry-one is some-bo-dee, Then no one's a-sy-

MARCO & GIULIA
-bo-dy! Now that's as plain as plain can be, To this con-clu-sion we a-gree—When ev-e-ry-one is

some-bo-dee, Then no one's a-sy-bo-dy!

No. 7. QUARTET—(Gianetta, Tessa, Marco, & Giuseppe).

GIANETTA, TESSA, MARCO, & GIUSEPPE *in unison.*

Allegretto moderato.

PIANO

f *p*

In a com - templa - tive fashion, And a tran - quil frame of mind, Free from

ev - 'ry kind of pas - sion, Some so - lu - tion let us find. Let us grasp the sit - u - a - tion, Solve the

GIAN. **A** *pp*

com - pli - ca - ted plot— Qui - et, calm de - li - be - ra - tion Dis - en - tan - gles ev - 'ry knot. In a

TESSA. *f*

com - pli - ca - ted plot— Qui - et, calm de - li - be - ra - tion Dis - en - tan - gles ev - 'ry knot. I, no

MARCO. *pp*

com - pli - ca - ted plot— Qui - et, calm de - li - be - ra - tion Dis - en - tan - gles ev - 'ry knot. In a

GIUS. *pp*

com - pli - ca - ted plot— Qui - et, calm de - li - be - ra - tion Dis - en - tan - gles ev - 'ry knot. In a

pp

con - tem - pla - tive fash-ion, And a tran - quill frame of mind, I, a
 doubt, Giu - sep - pe wedded—That's, of course, a slice of luck. He is ra - ther dun - der - head - ed, Still dis - tinct - ly he's a duck.
 con - tem - pla - tive fash-ion, And a tran - quill frame of mind, Free from
 con - tem - pla - tive fash-ion, And a tran - quill frame of mind, Free from

vic-tim too of Cu - pid, Mar-co married—that is clear. He's par - tic - u - lar - ly stu - pid, Still dis - tinct - ly, he's a dear.
pp Ev - 'ry kind of pas-sion, Some so - lu - tion let us find. Let us
pp ev - 'ry kind of pas-sion, Some so - lu - tion let us find. To Glor -
pp ev - 'ry kind of pas-sion, Some so - lu - tion let us find. Let us

pp

grasp the sit - u - a - tion, Solve the com - pli - ca - ted plot, Qui - et,

grasp the sit - u - a - tion, Solve the com - pli - ca - ted plot, Qui - et,

- net - ta I was ma - ted; I can prove it in a trice, Tho' her charms are o - ver - ra - ted Still I own she's ra - ther nice.

grasp the sit - u - a - tion, Solve the com - pli - ca - ted plot. *f* I to

calm de - li - be - ra - tion Dis - en - tan - gles ev - 'ry knot!

calm de - li - be - ra - tion Dis - en - tan - gles ev - 'ry knot!

calm de - li - be - ra - tion, Dis - en - tan - gles ev - 'ry knot!

Ter - ra, wil - ly - nil - ly, All at once a vic - tim fell. She is what is called a sil - ly, Still she an - swers pret - ty well. She's a

C pp

In a con - tem - pla - tive fashion, *f* And if I can catch her I'll pinch her and scratch her, And

pp

In a con - tem - pla - tive fashion, And a tran - quil frame of

f *pp*

Now when we were pretty babies Someone married us, that's clear— tran - quil frame of

pp *pp*

all-ly, still she answers pretty well. In a con - tem - pla - tive fashion, And a tran - quil frame of

pp

send her a-way with a flea in her ear. Ev - 'ry kind of pas-sion, Some so - lu - tion let us

pp

mind, Free from ev - 'ry kind of pas-sion, If I o-vertake her I'll warrant I'll make her to

pp

mind, Free from ev - 'ry kind of pas-sion, Some so - lu - tion let us

pp *pp*

mind. He, whom that young lady married, To receive her can't refuse. - lu - tion let us

D

And. If she mar-ried your Giu-sep-pe You and he will have to part—

pp shake in her a - ris - to - crat - i - cal shoes! grasp the sit - . . u - a - tion, *f* If

And. Let us grasp the sit - . . u - a - tion, Solve the

And. Let us grasp the sit - . . u - a - tion, Solve the

pp com - . . pli - ca - . . ted plot, Qui - . . et, calm de - li - be -

I have to do it I'll war-rant she'll rue it—I'll teach her to mar-ry the man of my heart! If she mar-ried Mes-ser

pp com - . . pli - ca - . . ted plot, Qui - . . et, calm de - li - be -

pp com - . . pli - ca - . . ted plot, Qui - . . et, calm de - li - be -

- sa - tion, No mat - ter, no mat - ter, If I can get at her I doubt if her mo - ther will know her a gain !
pp
 Mar - co you're a spin - ster, - tan - - gles ev - - 'ry knot !
pp
 - sa - tion, Dis - en - tan - - gles ev - - 'ry knot !
pp
 - ra - tion, Dis - en - tan - - gles ev - - 'ry knot !

E *f*
 No matter, no matter, If I can get at her I doubt if her mother will know her a - gain ! No matter, no matter, If I can get
 I have to do it I'll warrant she'll rue it—I'll teach her to mar - ry the man of my heart ! If I have to do it I'll warrant she'll rue it—I'll
f
 To Gia - net - ta I was ma - ted ; I can prove it in a trice : Tho' her charms are e - ver -
f
 I to Tes - sa, wil - ly - nil - ly, All at once a vis - itor fell. She is

at her I doubt if her mother will know her a - gain! No mat-ter, no mat-ter, no mat-ter, no mat-ter, no mat-ter, no mat-ter, no mat-ter, no mat-ter, no

teach her to mar-ry the man of my heart! I'll teach her, I'll teach her, I'll teach her, I'll teach her, I'll teach her, I'll teach her, I'll teach her, I'll teach her, I'll

- ra - ted Still I own she's ra - ther nice, She's ra - ther, ra - ther, ra - ther, ra - ther, ra - ther, ra - ther, ra - ther, ra - ther

what is call'd a sil - ly, call'd a sil - ly, sil - ly, sil - ly, sil - ly, sil - ly, still she an - swers pret - ty

mat-ter! Qui - et, calm de - li - be - ra - tion Dis - en - tan - gles ev - 'ry knot!

teach her! Qui - et, calm de - li - be - ra - tion Dis - en - tan - gles ev - 'ry knot!

nice. Qui - et, calm de - li - be - ra - tion Dis - en - tan - gles ev - 'ry knot!

well. Qui - et, calm de - li - be - ra - tion Dis - en - tan - gles ev - 'ry knot!

No. 8. CHORUS OF MEN (with Duke & Duchess).

Allegro a la marcia.

PIANO. *f*

TENORS. With

BASSES. With

Ped. *

da - cal pomp and da - cal pride (An - nounce these com - era, O ye

da - cal pomp and da - cal pride (An - nounce these com - era, O ye

8va.

ket - tle - drummers!) Comes Ba - ra - ta - ria's high - born bride. (Ye sound - ing cym - bals clang!) She

ket - tle - drummers!) Comes Ba - ra - ta - ria's high - born bride. (Ye sound - ing cym - bals clang!) She

8va. *loco.*

comes to claim the Roy - al hand— (Pro - claim their Gra - ces, O ye

comes to claim the Roy - al hand— (Pro - claim their Gra - ces, O ye

8va.

don - ble - bass-es!) Of the King who rules this good - ly land. (Ye bra - sen brass - es bang!) She

don - ble - bass-es!) Of the King who rules this good - ly land. (Ye bra - sen brass - es bang!) She

8va. *loco.*

comes to claim the Roy - al hand—(Ye bra - sen brass-es bang!)

comes to claim the Roy - al hand—(Ye bra - sen brass-es bang!)

DUKE. This po - lite at - ten - tion

p

and heart of Duch-ess, Who re - sign their pet

touch - es Heart of Duke With pro -

She of beau - ty was a mo - del

hand so - get. When a ti - ny tid - die -

She's ex-celled by none! She's ex-celled by none! At
 - tod-dle, And at twen-ty-one At twen-ty-one

twen-ty one
 She's ex-celled by none!
 CHORUS.
 She comes to claim the Roy-al hand (Pro-
 She comes to claim the Roy-al hand (Pro-
cres. *f*

- claim their Gra-cies, O ye dou-ble bass-es!) Of the King who rules this good-ly land. (Ye bra-sen brass-es bang!)

- claim their Gra-cies, O ye dou-ble bass-es!) Of the King who rules this good-ly land. (Ye bra-sen brass-es bang!)

No. 9.

SONG—Duchess.

Allegro con fuoco.

PIANO. *f* *p*

1. On the
2. But I

day when I was wed - ded To your ad - mi - ra - ble sire, I ac - know - ledge that I dread - ed An ex -
found that a re - li - ance On my threat - en - ing ap - pear - ance, And a re - so - lute de - fi - ance Of me -

- plo - sion of his ire. I was o - ver - come with pan - ic—For his tem - per was vol - ca - nic, And I
- ri - tal in - ter - fer - ence, And a gen - tle in - ti - ma - tion Of my firm de - ter - min - a - tion To

did - n't dare re - volt, For I fear'd a thun - der - bolt! I was al - ways ve - ry wa - ry, For his
see what I could do To be wife and hus - band too, Was the on - ly thing re - qui - red For to

fu - ry was ec - sta - tic—His re - fined vo - ca - bu - la - ry Most un - plea - sant - ly em - phat - ic. To the
make his tem - per sup - ple, And you could - n't have de - sir'd A more re - ci - pro - ca - ting cou - ple. Ev - er

thun - der Of this Tar - tar I knock'd un - der Like a mar - tyr; When in - tent - ly He was fu - ming, I was gent - ly Un - as - suming—When re -
wil - ling To be woo - ing, We were bil - ling—We were cooing; When I mere - ly From him part - ed We were near - ly Bro - ken - heart - ed—When in

- vi - ling Me complete - ly, I was ami - ling Ve - ry sweet - ly, I was ami - ling Ve - ry sweet - ly, ve - ry
se - quel Re - u - ni - ted, We were e - qual - Ly de - light - ed, We were e - qual - Ly de - light - ed, de -

sweet . . . ly: Giv - ing him the ve - ry best, and get - ting back the ve - ry worst— That is
. light . . . ed: So with dou - ble - shot - ted guns and co - lours nailed un - to the mast, I

how I tried to tame your great pro - ge - ni - tor— at first! Giv - ing him the ve - ry best, and get - ting
tam'd your in - sig - ni - fi - cant pro - ge - ni - tor— at last! So with dou - ble - shot - ted gun, and co - lours

back the ve - ry worst— That is how I tried to tame your great pro - ge - ni - tor—
nail'd un - to the mast, I tam'd your in - sig - ni - fi - cant pro - ge - ni - tor—

1st
at first!

2nd.
a. But I last!

No. 10. RECIT. & DUET—Duke & Duchess.

RECIT. DUKE

To help unhappy com- } their en - joy - ment, Af- { fords a man of no- } al em - ploy - ment; Of
moners, and add to } ble rank congent-

PIANO. *fp*

DUKE

our attempts we offer } il - lus - tra - tive; The { work is light, and, I } ma - se - ra - tive! Small
you examples } may add, it's most re- } those

Andante moderato.

p

DUCHESS

They're high - ly de-light-ed!
Their great dou - ble bar - rel.

el - ties and or - ders for Mayors and Re - cor - ders I get—and they're high - ly de - light - ed—
peas - ing pre - val - lers, The sea - dy-made tai - lers, Quote me as their great dou - ble bar - rel—

M.
al -

Yes, Al - dermen knight-ed.
Such wear-ing ap - par - el!

P.'s bar-on - et - ted, Sham Col-'nels ga - set - ted, And se - cond-rate Al - der-men knight-ed—
- low them to do so, Though Rob-in-son Cru-soe Would jib at their wear-ing ap - par - el!

Foun-
I

Large sum to his ma-kings.
All Com-pa-nies bub-ble!

- dation - stone-lay-ing I find ve-ry pay-ing: It adds a large sum to my ma-kings—
sit, by se - lec-tion, Up - on the di-rec-tion Of sev - e - ral Con-pa-nies bub-ble—

At
As

One tenth of the ta-kings. I pre
He's paid for his trou-ble! At

char - i - ty din-ners The best of speech-spinners, I get ten per cent. on the ta-kings—
soon as they're float-ed I'm free - ly bank-no - ted—I'm pret - ty well paid for my trou-ble!

sent a - ny la - dy Whose con - duct is sha - dy Or smacking of doubt - ful pro - pri - e - ty— Who
 mid - dle class par - ty I play at / - car - it—And I'm by no means a be - gin - ner— to

Doubtful pro - pri - e - ty.
 She's not a be - gin - ner.

Vir - tue would quash her, I take and whitewash her, And launch her in first - rate so - ci - e - ty— I
 one of my sta - tion The re - mu - ne - ra - tion—Five guineas a - night and my din - ner— !

First - rate so - ci - e - ty!
 And wine with her din - ner.

re - commend a - cres Of clum - sy dress - ma - kers—Their fit and their fin - ish - ing touches— A
 write let - ters bla - tant On med - i - cines pa - tent—And use a - ny o - ther you mustn't— And

Their fin - ish ing touches.
 Be - lieve me, you mustn't—

sum in ad - di - tion They pay for per - mis - sion To say that they make for the Duchess—
vow my com - plex - ion De - rives its per - fec - tion From some - bo - dy's soap—which it does - n't—

They make for the
It cer - tain - ly

DUKE, 2nd time.

We're rea - dy as wit - nesses To a - ny one's fit - ness To fill a - ny place or pos -

Duch-ess! a. Those
does - n't!

DUCHESS.

fer - ment—A place or pre - fer - ment. We're of - ten in wait - ing At jun - ket or fl - ing, And

a tempo.

some-times at - tend an in - ter - mer -

In short, if you'd kin - die The

DUKE.

We like an in - ter - ment.

In short, if you'd kin - die The

*colla voce.**a tempo.**mf*

Ped.

spark of a swin - die, Lure sim - ple - tons in - to your clutch - es—Yes; in - to your clutch - es. Or

spark of a swin - die, Lure sim - ple - tons in - to your clutch - es—Yes; in - to your clutch - es. Or

Ped.

ad lib.

hood-wink a debt-or You can - not do bet-ter Than trot out a Duke or a Duchess, or a Duchess!

ad lib.

hood-wink a debt-or You can - not do bet-ter

a Duke or a Duchess!

colla voce.

No. 11. GAVOTTE—Casilda, Duchess, Marco, Giuseppe & Duke.

PIANO. *Tempo di Gavotte. Allegretto.*

mf *cres.* *f* *dim.* *p*

DUKE. I am a

cour - tier grave and se - rious Who is a - bout to kiss your hand: Try to com - bine a pose im -
 - votte per - form se date - ly— Of - fer your hand with con - scious pride; Take an at - titude not too

pe - rious With a de - mean - our no - bly bland,
 state - ly, Still suf - fi - cient - ly dig - ni - fied,

MARCO & GIUSEPPE.

1. Let us com - bine a pose im -
 2. Now for an at - titude not too

That's, if any - thing, too un -
Once - ly, twice - ly— once - ly,

pe - rious With a de - mean - our no - bly bland!
state - ly, Still suf - fi - cient - ly dig ni - fied!

crs.

bend - ing— Too ag - gres - sive - ly stiff and grand; 1. Now to the o - ther ex - treme you're
twice - ly— Bow im - pres - sive - ly ere you glide.

DUKE, 2nd time.

2. Ca - pi - tal, both, ca - pi - tal, both—you've caught it

crs. *mf*

CAS.

1. Now to the o - ther ex - treme you're
DUCHESS.

1. Now to the o - ther ex - treme you're

tend - ing— Don't be so deuc - ed - ly con - de - scend - ing!

CAS. & DUCH. 2nd time.

nice - ly! That is the style of thing pre - cise - ly! Ca - pi - tal, both, ca - pi - tal, both—you've caught it—

p

tend - ing— Don't be so dread - ful - ly con - de - scen - ding!
 nice - ly! That is the style of thing pre - cise - ly!

MARCO.
 1. Oh, hard to

GIUS.
 1. Oh, hard to

MARCO. 2nd time.
 Oh, sweet to

GIUS. 2nd time.
 Oh, sweet to

tend - ing— Don't be so dread - ful - ly con - de - scen - ding!
 nice - ly! That is the style of thing pre - cise - ly!

please some no - ble - men seem! At first, if a - ny - thing, too un - bend - ing; Off we

please some no - ble - men seem! At first, if a - ny - thing, too un - bend - ing; Off we

earn a no - ble - man's praise! Ca - pi - tal, both, ca - pi - tal, both—we've caught it nice - ly! Sup - po - sing he's

earn a no - ble - man's praise! Ca - pi - tal, both, ca - pi - tal, both—we've caught it nice - ly! Sup - po - sing he's

1st.

go to the o - ther ex - treme— Too con found-ed - ly con - de - scend - ing!

go to the o - ther ex - treme— Too con - found-ed - ly con - de - scend - ing!

right in what he says, This is the style of thing pre -

right in what he says, This is the style of thing pre -

Act II.

Scene I.

CAS. *f* Ca-pi-tal, both, ca-pi-tal, both—you've caught it

DUCHESS. *f* Ca-pi-tal, both, ca-pi-tal, both—you've caught it

MARCO. *f* cise - ly! Ah,

GIUS. *f* cise - ly! Ah,

DUKE. *f* Ah,

a. New a go-

Ped.

nice - ly! That is the style of thing pre - cise - ly! That is the style of thing, the

nice - ly! That is the style of thing pre - cise - ly! That is the style of thing, the

the the style, That is the style of thing, the

this the style, That is the style of thing, the

this the style, That is the style of thing, the

Ped.

style of thing pre - cise - ly!

style, . . . the style of thing pre - cise - ly!

style of thing pre - cise - ly!

style of thing pre - cise - ly!

style of thing pre - cise - ly!

style of thing pre - cise - ly!

sf *rall.* *p*



No. 12. QUINTET & FINALE—Casilda, Gianetta, Tessa, Marco, Giuseppe & Chorus.

CAS.
Here is a fix un -

GIAN.
Here is a fix un -

TESSA.
Here is a fix un -

MARCO.
Here is a fix un -

GIUS.
Here is a fix un -

Molto vivace.
PIANO. *ff* *p*
Ped.

pre - ce - den - ted! Here are a King and Queen ill - starr'd! Ev - er since marriage was first in - ven - ted

pre - ce - den - ted! Here are a King and Queen ill - starr'd! Ev - er since marriage was first in - ven - ted

pre - ce - den - ted! Here are a King and Queen ill - starr'd! Ev - er since marriage was first in - ven - ted

pre - ce - den - ted! Here are a King and Queen ill - starr'd! Ev - er since marriage was first in - ven - ted

pre - ce - den - ted! Here are a King and Queen ill - starr'd! Ev - er since marriage was first in - ven - ted

Nev-er was known a case so hard!

Nev-er was known a case so hard!

Nev-er was known a case so hard!

Nev-er was known a case so hard! I may be said to have been bi-sec-ted By a pro-found ca-

Nev-er was known a case so hard! I may be said to have been bi-sec-ted By a pro-found ca-

Thro' a ca-la-mi-ty un-ex-pec-ted I am di-vi-si-ble in-to three!

Thro' a ca-la-mi-ty un-ex-pec-ted I am di-vi-si-ble in-to three!

Thro' a ca-la-mi-ty un-ex-pec-ted I am di-vi-si-ble in-to three!

tas-tro-phe!

tas-tro-phe!

I . . . am di .

I . . . am di

I . . . am di .

I . . . may be said . . . to have been bi - - sac - ted!

I . . . may be said . . . to have been bi - - sac - ted!

. vi . . di - ble in . to three! Thro' a ca - la - mi - ty I am di - vi - di - ble in . to

. vi . . di - ble in . to three! Thro' a ca - la - mi - ty I am di - vi - di - ble in . to

. vi . . di - ble in . to three! Thro' a ca - la - mi - ty I am di - vi - di - ble in . to

three! O mo - ral - ists all, How can you call Mar - riage a state of

three! O mo - ral - ists all, How can you call Mar - riage a state of

three! O mo - ral - ists all, How can you call Mar - riage a state of

MARCO.

O mo - ral - ists all, How can you call Mar - riage a state of

GIUS.

O mo - ral - ists all, How can you call Mar - riage a state of

Fin.

[illegible]

O mo - ral - ists all, How can you call Mar - riage a

O mo - ral - ists all, How can you call Mar - riage a

O mo - ral - ists all, How can you call Mar - riage a

O mo - ral - ists all, How can you call Mar - riage a

O mo - ral - ists all, How can you call Mar - riage a

f Ped. *

state of u - ni - tee, of u ni -

state of u - ni - tee, Ah! of u ni -

state of u - ni - tee, Ah! of u ni -

state of u - ni - tee, of u ni -

state of u - ni - tee, Ah! u ni -

tee! Mo-ral-ists all, How can you call Mar-riage a state of u-ni-tee! Mo-ral-ists

tee! Mo-ral-ists all, How can you call Mar-riage a state of u-ni-tee! Mo-ral-ists

tee! Mo-ral-ists all, How can you call Mar-riage a state of u-ni-tee! Mo-ral-ists

tee! Mo-ral-ists all, How can you call Mar-riage a state of u-ni-tee! Mo-ral-ists

tee! Mo-ral-ists all, How can you call Mar-riage a state of u-ni-tee! Mo-ral-ists

p

all, How can you call Mar-riage a state of u-ni-tee! Call

all, How can you call Mar-riage a state of u-ni-tee! Call

all, How can you call Mar-riage a state of u-ni-tee! Call

all, How can you call Mar-riage a state of u-ni-tee! Call

all, How can you call Mar-riage a state of u-ni-tee! Call

f

mar - riage a state of

mar - riage a state of

mar - riage a state of

mar - riage a state of

mar - riage a state of

u - nion true, . . . One - third of my - self is . . . mar - ried to

u - nion true, . . . One - third of my - self is . . . mar - ried to

u - nion true, . . . When half of my - self has . . . mar - ried two

u - nion true, When half of my - self has mar - ried two

u - nion true, When half of my - self has mar - ried two

half of ye, or you! . . .
half of ye, or . . . you! . . .
thirds of ye, or . . . you! . . .
thirds of ye, or . . . you! . . .
thirds of ye, or . . . you! . . .

The first system contains five vocal staves and a piano accompaniment. The vocal parts are in a homophonic setting, with lyrics 'half of ye, or you! . . .' and 'thirds of ye, or . . . you! . . .'. The piano part provides harmonic support with chords and moving lines in both hands.

Allegro vivace. L'istesso tempo.

The second system shows the piano continuing with a more rhythmic and lively texture. It features eighth and sixteenth notes in both hands, with a forte (*f*) dynamic marking.

Ped.

The third system continues the piano part with a dense texture of chords and moving lines. Pedal points are indicated with 'Ped.' and asterisks at the beginning and end of the system.

Ped.

The fourth system concludes the piano part with a final cadence. A pedal point is marked with 'Ped.' and an asterisk at the beginning of the system.



DON ALHAM.

Now let the loy - al lie - ges ga - ther round— The Prin - ce's fos - ter - mo - ther has been

found! She will de - clare, to sil - ver cla - rion's sound, The right - ful King—

*Più lento.*CHORUS. *a tempo.*

let him forth-with be-crown'd! She will de - clare to sil - ver clarion's sound, The right - ful King—

Più lento. *a tempo.* *f*

Più lento. *a tempo.* TESSA. DUKE

let him forthwith be crown'd ! Speak, wo-man, speak— We re

him forthwith be crown'd !

Più lento. *a tempo.*

p

GIAN. DUCH. CAS. DON ALH

all at - ten - tion ! The news we seek— This mo - ment men - tion. To us they bring— His

MARCO. GIUS. TUTTI.

fos - ter - mo - ther. Is he the King ? Or this my mo - ther ? Speak, wo-man, speak !

f

SOLO. INEZ. *Più lento.*

Speak, woman, speak ! The Roy - al Prince was by the King en - trust - ed To my fond

Più lento. *pp*

trem. *pp*

Ped.

care, ere I grew old and crust-ed; When trai-tors came to steal his son se-

The first system of the musical score. The vocal line is in B-flat major (two flats) and 4/4 time. The lyrics are "care, ere I grew old and crust-ed; When trai-tors came to steal his son se-". The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. A "Ped." (pedal) marking is present under the left hand.

- pe-ted, My own small boy I deft-ly sub-sti-tu-ted! The vil-lain

The second system of the musical score. The vocal line continues with the lyrics "- pe-ted, My own small boy I deft-ly sub-sti-tu-ted! The vil-lain". The piano accompaniment continues with similar chordal textures.

fell in-to the trap com-plete-ly I hid the Prince a-way— still sleep-ing sweet-ly; I called him

The third system of the musical score. The vocal line continues with the lyrics "fell in-to the trap com-plete-ly I hid the Prince a-way— still sleep-ing sweet-ly; I called him". The piano accompaniment becomes more active, with a faster right hand melody and a more complex left hand.

"son" with par-don-a-ble sly-ness His name, Lu-iz! Be-hold his Roy-al High-ness!

The fourth system of the musical score. The vocal line concludes with the lyrics "'son" with par-don-a-ble sly-ness His name, Lu-iz! Be-hold his Roy-al High-ness!". The piano accompaniment ends with a final cadence.

CAS. LUZE CHORUS

Lu - is! Ca - sil - da!

A Tempo vivace.

f *f*

Ped.

this in-deed the King, Oh, won-drous re-ve-la-tion! Oh,

this in-deed the King, Oh, won-drous re-ve-la-tion! Oh,

Ped. Ped. Ped.

un-ex-pec-ted thing! Un-look'd for sit-u-a-tion!

un-ex-pec-ted thing! Un-look'd for sit-u-a-tion!

dim.

Ped.

GIAN. *p*

This state-ment we re-ceive With sen-ti-ments con-flict-ing; Our thoughts re-joice and grieve, Each

TESSA. *p*

This state-ment we re-ceive With sen-ti-ments con-flict-ing; Our thoughts re-joice and grieve, Each

MARCO. *p*

This state-ment we re-ceive With sen-ti-ments con-flict-ing; Our thoughts re-joice and grieve, Each

GIUS. *p*

This state-ment we re-ceive With sen-ti-ments con-flict-ing; Our thoughts re-joice and grieve, Each

sostenuto.

o-ther con-tra-dict-ing; To those whom we a-dore We can be re-u-ni-ted— On

sostenuto.

o-ther con-tra-dict-ing; To those whom we a-dore We can be re-u-ni-ted— On

sostenuto.

o-ther con-tra-dict-ing; To those whom we a-dore We can be re-u-ni-ted— On

sostenuto.

o-ther con-tra-dict-ing; To those whom we a-dore We can be re-u-ni-ted— On

14

one point ra - ther sore, But, on the whole, de - light - ed!

one point ra - ther sore, But, on the whole, de - light - ed!

one point ra - ther sore, But, on the whole, de - light - ed! When

one point ra - ther sore, But, on the whole, de - light - ed!

DUKE.

As pru - dence (so)

o - thers claim'd thy dain - ty hand, I wait - ed, wait - ed, wait - ed—

CAS.

un - der-stand) Dic - ta - ted— ta - ted— ta - ted. By vir - tue of our ear - ly vow Re - cord-ed— cord-ed—

DUCH.

cord-ed, Your pure and pa-tient love is now Re-ward-ed— ward-ed— ward-ed.

Tutti.
Then
f

Then

hail, O King of a Gol - - den Land, And the

hail, O King of a Gol - - den Land, And the

high - born bride who claims his hand— The past is

high - born bride who claims his hand— The past is

dead, and you gain your own, A roy - al crown and a gol - den
dead, and you gain your own, A roy - al crown and a gol - den

Ped. Ped.

throne ! . .
throne ! . .
Allegro con brio.
f

Tutti.
f
Once more . .
Once more . .

... gon-do-lar-i, Both skill-ful and wa-ry, Free from this quan-da-ry Con-ten-ted are we, ... Ah,

... gon-do-lar-i, Both skill-ful and wa-ry, Free from this quan-da-ry Con-ten-ted are we, ... Ah,

From Roy - - - al - ty

From Roy - - - al - ty

Sy-ing, Our gon-do-las ply-ing, And mer-ri - ly cry-ing Our "pre-mi," "sta - ti!" ... Ah! ...

Sy-ing, Our gon-do-las ply-ing, And mer-ri - ly cry-ing Our "pre-mi," "sta - ti!" ... Ah! ...

So good-bye, ca - chu - ca, fan - dan - go, bo -

pesante.

f

le - ro—We'll dance a fare - well to that mea - sure. . . Old Xe - res, a - dieu—Man - za - nil - la—Mon - te - ro—We

le - ro—We'll dance a fare - well to that mea - sure. . . Old Xe - res, a - dieu—Man - za - nil - la—Mon - te - ro—We

59

leave you with feel - ings of plea - sure! Once more . . . gon - do - Mer - i Both skil - ful and wa - ry, Free

leave you with feel - ings of plea - sure! Once more . . . gon - do - Mer - i Both skil - ful and wa - ry, Free

from this quan - da - ry Con - tent - ed are we, . . . Ah! . . . Ah! . . .

from this quan - da - ry Con - tent - ed are we, . . . Ah! . . . Ah!

once more, . . . gon - do - lier - i, . . . gon - do - lier - i, . . .

once more, . . . gon - do - lier - i, . . . gon -

8va *ff*

. . . gon - do - lier . . . 4 Con - tent - ed are we! So good-bye, ca - chu - ca, fin

. . . lier - i, 4 Con - tent - ed are we! So good-bye, ca - chu - ca, fin

See... loco.

- dan - go, bo - le - ro—We'll dance a fare - well to that mea - sure— Old Xe - res, a - dieu—Man - za -

- dan - go, bo - le - ro—We'll dance a fare - well to that mea - sure— Old Xe - res, a - dieu—Man - za -

- nil - la—Mon - te - ro— We leave you with feel - ings of plea - sure, with feel - ings of plea - . . .

- nil - la—Mon - te - ro— We leave you with feel - ings of plea - sure, with feel - ings of plea - . . .

rall.

rall.

rall. *trem.*

sure! . . .

sure! . . .

sf *trem.*

And of Opera.

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